The Dissertation Committee for Jacqueline Kay Thomas certifies that this is the approved version of the following dissertation:

APHRODITE UNSHAMED: JAMES JOYCE'S ROMANTIC AESTHETICS OF FEMININE FLOW

Committee:

Charles Rossman, Co-Supervisor

Lisa L. Moore, Co-Supervisor

Samuel E. Baker

Linda Ferreira-Buckley

Brett Robbins

APHRODITE UNSHAMED: JAMES JOYCE'S ROMANTIC AESTHETICS OF FEMININE FLOW

by

Jacqueline Kay Thomas, M.A.

Dissertation

Presented to the Faculty of the Graduate School of

The University of Texas at Austin

in Partial Fulfillment

of the Requirements

for the Degree of

Doctor of Philosophy

The University of Texas at Austin

May, 2007

To my mother, Jaynee Bebout Thomas, and my father, Leonard Earl Thomas in appreciation of their love and support.

Also to my brother, James Thomas, his wife, Jennifer Herriott, and my nieces, Luisa Rodriguez and Madeline Thomas for providing perspective and lots of fun.

And to Chukie, who watched me write the whole thing.

I, the woman who circles the land—tell me where is my house,

Tell me where is the city in which I may live,

Tell me where is the house in which I may rest at ease.

—Author Unknown, *Lament of Inanna* on Tablet BM 96679

Acknowledgements

I first want to acknowledge Charles Rossman for all of his support and guidance, and for all of his patient listening to ideas that were creative and incoherent for quite a while before they were focused and well-researched. Chuck I thank you for opening the doors of academia to me. You have been my champion all these years and you have provided a standard of elegant thinking and precise writing that I will always strive to match. Your free and open thinking inspire uninhibited exploration, and that is the best thing a teacher can offer. I hope I can offer half as much to my students. Thank you so much for that. Most of all, a thousand and one thanks for introducing me to James Joyce.

I next want to acknowledge and thank Lisa Moore for helping me articulate my unconventional feminist ideas these past four years. When few others heard me making any sense, she did. I will always remember her saying to me one day, "Jacquie, you just keep on telling us what you're trying to tell us, we want to understand you." That's was the day I knew I would be able to complete this program. I want to thank you, Lisa, for not only providing the scheduled structure for my writing, but also for shaping it into coherent chapters with your sharp and tireless critical eye. You are as gifted a teacher as you are a scholar.

I also would like to thank Samuel Baker for his enthusiastic encouragement and advice these last two years, and for his unstinting willingness to sort through many inchoate first starts on papers, conference proposals, and chapters. Sam, your class on romantic poetry was key to me writing my breakthrough chapter on Joyce and Shelley. Also, your suggestion that I explore Joyce's view of Shelley through the lens of his Victorian education led me to study Walter Pater's influence on him. That proved to be invaluable. Thank you for all of this and for your line-by-line critiques of my prose.

And my very special thanks go to Linda Ferreira-Buckley and Brett Robbins, two professors who kindly joined my committee late in the process. I want to thank them for giving me extra time in recent weeks to finish my dissertation, even though it meant no small inconvenience to them. Linda's expertise on Walter Pater, and Brett's feedback as a Homerist will be crucial as I revise my chapters into publishable pieces next year. I appreciate your efforts and thank you for your support and interest in my project.

I am also deeply indebted to Wayne Lesser who offered his attention, advice, and support in spite of the incredible schedule pressures he faces as professor, graduate advisor, and farmer/rancher. Without him, I would not have received the Cullen Trust Endowment fellowship, an award that allowed me to refine my research and polish my writing. Kevin Carney, our graduate coordinator, has also been a great help. His friendly and professional manner has always been effective and reassuring. Thank you, Kevin.

My colleague, Matthew Russell, also deserves great thanks for his enthusiastic interest in and valuable feedback on my project. His recognition that the method I had discerned in Joyce's fiction was in fact a mode helped me articulate the distinction between Joyce's two uses of irony. His late arrival into my dissertation reading group coincided with my completion of my chapter on Joyce and Shelley. Having another friendly reader in the group in addition to Lisa really made a difference. The support of my friend and colleague, Audra Rouse, also made a big difference. When I was in distress over the process of finishing my dissertation and preparing for its defense, she offered sane and comforting advice. She also gave me flowers! Erin Boade also provided steady friendship and good-humored perspective on my worries and obstacles. For that and for her continued friendly support, I thank her. Finally, I owe many thanks to Giovanni Migliaccio for his help in formatting this document. His computer graphics skills and his patient, hard work made it come out the way I wanted it, on time.

APHRODITE UNSHAMED: JAMES JOYCE'S ROMANTIC AESTHETICS OF FEMININE FLOW

Publication No._____

Jacqueline Kay Thomas, Ph.D.

The University of Texas at Austin, 2007

Supervisors: Charles Rossman and Lisa L. Moore

In *Aphrodite Unshamed: James Joyce's Romantic Aesthetics of Feminine Flow*, I trace the influence of romanticism and anthropology on Joyce, and argue that he renews by classicalizing an ironic romantic genre also inspired by anthropology, the fairy tale *arabesque*. Created by the random cobbling together of fairytale types, plot elements, and set pieces, the *arabesque's* context was early anthropological work on folktales in Germany. I argue that, basing his fiction on this "nonsense" genre, Joyce mines the works of Homer, Shelley, Walter Pater, and Lucien Levy-Bruhl in order to promote—indeed, to narratively model—an abandonment of honor culture in favor of a neo-archaic culture of spiritualized sexual love. To do this, Joyce brings down to earth the airy Aphrodite of Shelley's *Prometheus Unbound*, and sexualizes the serpentine narrative trope Pater uses to aestheticize her power—both by chiasmatically structuring his fiction. Joyce envisions a world in which "cultural" men, because they sacralize and no longer shame female sexuality, participate in women's "primitive," i.e., not fully cultural, being. Indeed, I argue that, borrowing from Lucien Levy-Bruhl's conception of the mystical

epistemologies of “primitives,” Joyce viewed women as modern “primitives” capable of revitalizing overly intellectualized, alienated, and violent masculine Western culture. By creating recursive chiasmatic constructions of characters, images, and plot, Joyce creates layers of narrative infinity signs that body forth the unending “primitive” feminine rhythm that he makes the signature of his work. I argue that his work reveals that he viewed women as less than fully cultural, i.e., closer to rude animal life and the blunt forces of nature by virtue of sex, menstruation and child-bearing. He implicitly argues against the "new woman" and for women's continued “primitivity” in the service of his new, still male-produced, culture. His cooption of what he considers women’s “primitive” essence is thus meant to be a source for cultural renewal for modern Westerners.

Table of Contents

Introduction

One of the most frequently quoted passages from James Joyce's fiction is Stephen Dedalus' ecstatic declaration in *A Portrait of the Artist as a Young Man* that he will "go to encounter for the millionth time the reality of experience and to forge in the smithy of [his] soul the uncreated conscience of [his] race" (P 253). Because of the surplus of cultural reality that Joyce as the mature artist did indeed experience and forge into art—e.g., myth, theology, religion, sculpture, opera and popular music, history, literature, gender psychology, medicine, science, etc.—virtually any critic quoting this passage can argue from almost any perspective that Joyce renewed and enlarged the understanding of the human race. Yet, in spite of Stephen's youthful exclamation, critics typically contend that while Joyce does artistically break free of his early twentieth-century cultural constraints, lyrically exposing, condemning, and ultimately diagnosing what went wrong in western history, his work is still marked most by a modernist nihilism. Implicit to this view is the certainty that Joyce's project was to catapult modern culture radically forward, irreversibly severing it from the inertia of tradition and the drone of cant.

Hugh Kenner is chief among the critics who see in Joyce's work a rebellion against what Kenner characterizes as the romantic impulse to establish a distanced "continuity" with a past made artificially "other" from the present (Kenner 1978 49-50). Kenner's influential *Joyce's Voices* and *Dublin's Joyce* views Joyce as finding modern Dublin, to be a timeless everycity full of unredeemed, spiritually dead people (1955 238-242). Erich Auerbach concurs in *Mimesis* with this view of Joyce as manifestly anti-romantic; in Auerbach's discussion of the historical context of modernist literature's "atmosphere of universal doom," he sees the "blatant and painful cynicism" of *Ulysses* as giving an "impression of hopelessness" (Auerbach 551) These kinds of views depend on

a reading of Joyce's irony as nearly total and on a rejection of any of the so-called sentimentalism or sincerity other critics find in his work.

Among the critics taking issue with this nihilistic interpretation is Richard Ellmann, who cites Joyce's letters and other evidence to show him to have been earnest and political in his art (Ellmann 1-2). Joining Ellmann in his view that Stephen Dedalus is a character fondly drawn as idealistic, Robert Adams characterizes the critics who "invoke ironic views of Stephen at every turn" as wanting to "save Joyce from being identified with Stephen's naivetes" (Ellmann 74, Adams 131-132). In a 1964 essay entitled "Stephen Dedalus, Poet or Esthete?," Robert Scholes takes Stephen Dedalus' villanelle in *A Portrait* as being an earnest expression of Stephen's/Joyce's aesthetic theory (Scholes 468-80). Charles Rossman challenges this view in an article that marshals considerable evidence of Joyce's ironic treatment of the poem and its creation (Rossman 281). Though these debates arose in the 1950s, 1960s, and 1970s, critics writing in the 1990s and in the present decade still wrestle with Joyce's irony as against his idealism; Bonnie Roos discusses Rossman and Scholes in a 2001 article, and Robert Scholes discussed Joyce's sentimentalism as recently as 2003 in a keynote conference address (Scholes 2003).

Feminist readings of Joyce have greatly hinged on this issue of the significance and extent of Joyce's irony, with critics disagreeing on Joyce's disposition towards his female characters. Elaine Unkeless is among the critics who find Joyce's portrayals of women suspect; she views his characterization of Molly Bloom as betraying a conventional regard of women as narcissistic, uneducable, and ultimately as closely aligned with—and thus dehumanized as—natural and cosmic forces. She agrees with critics who find Joyce to ironically and paternalistically portray Molly as continually and illogically contradicting herself (Henke 155). Margot Norris counters this view, seeing in

Joyce an experimental artist using social realism and avant gardism to "[represent and criticize] the conditions of poverty, abuse, and oppression that kill girls and women[,] . . . "giv[ing them] voice even though they cannot speak" (Norris 6).

Norris situates herself (and critics like Unkeless) within the broadly bifurcated feminist debate over Joyce, taking the Anglo-American approach of looking at the "figurative functions of [Joyce's] language, as opposed to French approach of looking at the way "language is itself figurated and subjected to a rhetorical logic"(Norris 4). The French approach views Joyce's style as itself revolutionary since it realizes the "écriture feminine" posited by Hélène Cixous; in this view his "female-sexed text" shatters the patriarchal literary tradition by expressing the "stream of phantasms" that issue from the "inexhaustible imaginary" of women that he has accessed (Marks and Courtivron 246). The arguments on both sides of this critical divide, so defined, are diverse and often mixed, addressing Joyce's fiction—particularly his characterization of Molly Bloom—from historical, psychological, post-colonial, linguistic, narratological, and other perspectives.

Susan Stamford Friedman characterizes the debate over gender in Joyce's fiction from a different perspective, discerning three general ways it is seen in relation to modernism: first, feminist critics push uphill against Joyce's standing as the ultimate icon of modernism, a canonical figure of genius ever overshadowing the accomplishments of modernist women writers; secondly, post-structuralist writers and critics in the French school—e.g., Derrida, Lacan, Cixous, Kristeva—view Joyce as having deconstructed the traditional notion of the author and as having brought to the center voices from the margins, especially feminine voices; thirdly, critics with historicist and culture studies perspectives on Joyce view him alternately as appropriating the voices of the others he ventriloquizes or as speaking for them to make them known (Friedman 114-121).

Friedman notes that each of these approaches is vulnerable to "forgetting" the parts of Joyce's texts that do not fit into their theoretical frames and proposes a polyvocal analysis of gender issues in Joyce's fiction. Discussing this fourth approach, Friedman says, "Read dialogically, Joyce's texts become dynamic sites containing many competing discourses—some ideological, some subversive; some reproducing the dominant religious, aesthetic, sexual, and political traditions, some resistant to them" (120). Friedman cites a few such "dialogic" readings of Joyce, among them Christine Froula's *Modernism's Body: Sex, Culture, and Joyce*. In this feminist psychological study of Joyce's works, Froula appeals less to any critical school or perspective than she does to Joyce's texts themselves to elucidate the narrative and cultural significance of the sexual dialectic that Joyce posits as the actual mover of history (120).

In this dissertation, I took a tack similar to Froula's in that I depended more on what Joyce presents textually to make sense of his narrative form and his sexual politics than I used any theoretical method to "find" Joyce to be sexist, feminist, or both. I focused on his treatment of Molly Bloom not to determine whether he respected women as equals, but rather to explain the urgent yet still inexplicable sense of her narrative importance to *Ulysses*. In the process, I discovered a subtextual perspective on women's role as original mover and as modern redeemer of history. My analysis is remarkably similar to Froula's in terms of what is noticed and discussed. Yet our conclusions differ significantly since her focus is never trained for long on the form of Joyce's narrative. Indeed, though she "sidesteps the feminist impulse to attack or defend Joyce," Froula, like most feminist critics, joins the critics both current and from previous generations who look at Joyce's stylistic innovations, parodies, and homages as his successful effort to efface his predecessors and to create a modernist art virtually *sui generis* (120). My argument instead finds Joyce carefully structuring his narratives according to a blend of

classical, romantic, and aestheticist principles such that they enact a recursive "modern-ancient" epistemology. On this model, once his modern readers experienced his texts—texts that in chiasmatically constellating arrayed word pairs, analogous scenes, and doubled characterizations infinitely double back on themselves—they could be liberated from the linear conception of time and history that had led civilization to the bad pass at which it stood in 1922.

To make this argument, I show that James Joyce self-consciously places himself in a long tradition of literary mimesis of mystical feminine "nonsense." Non-linear figures of disruptive femininity appear in works that date back at least as far as Aristophanes' *Lysistrata*, and recur throughout history in characters as varied as Isis in Apuleius' *The Golden Ass*, Beatrice in Dante's trilogy, as the specter of Aphrodite in Shelley's *Prometheus Unbound*, and as Venus in Walter Pater's *Marius the Epicurean*. An alternating pattern of feminine flux is a constant characteristic and/or formal expression of these types of characters: it is present in the spinning and weaving metaphors Lysistrata uses to make her case for peace; it is apotheosized in the great goddess as she rises out of the tidal sea in *The Golden Ass*; the many-tiered heavenly rose to which Beatrice guides Dante is one of its most ancient forms; Shelley abstracts it out of the contradictions of Aphrodite's visible invisibility in his revolutionary lyric drama; and Walter Pater displays it in *Marius* in the ritual procession of the Pervigilium Veneris celebration in the ancient Italian countryside.

These supernaturalized, spiritualized, or inexplicably empowered female characters allow for narrative effects that reorder aesthetic categories, create culturally productive cognitive dissonances, and challenge static social forms. Yet, in spite of any disruption they cause, the works that display their "nonsensical" feminine powers are absorbed into the literary canons of supposedly rational social systems that marginalize

women—often stationed at their cultural epicenters. Among the authors of this lineage of forceful female characters, Joyce alone draws a connection between the mystery of their fluid might and women's literal fluxes—menstruation. He takes what is perhaps most culturally marginal, the traditionally repulsive and dangerous changeability of the menstruating woman, and centers it as the template of the "rhythm of beauty" that he works to embody in his art. Because he implicates so many of Western culture's "nonsensical" female figures, both spiritually exalted and sexually debased, into his slowly accruing characterization of the menstruating, sexually transgressive Molly Bloom, he goes beyond a simple protest against Edwardian sexual mores in his fiction.

Joyce first articulates the artist's desire for a liberating "mode of life or of art" in *A Portrait of the Artist as a Young Man*, where he links the sexual desire and jealousy that block this liberation to the violent and culturally stultifying movements of history. Thus, Stephen Dedalus' nightmarish experience of linear time and his intermittent liberations from it become comprehensible in the light of his struggle between sexual shame and spiritual longing. Joyce displays "the feminine" as paradoxical in this work by chiasmatically constellating the Virgin Mary, Eve, Mercedes of *The Count of Monte Cristo*, Stephen's prostitutes, and the elusive E.C. around the figure of the bird girl. It is her image that synthesizes these extremes of exalted and debased femininity in Stephen's mind, and gives Stephen a moment of the "poet's rest" from desire and jealous loathing. Within the narrative structure of the text, Stephen's aesthetic rest is possible at the center point of the infinity sign that swirls around and criss-crosses in the birdgirl scene; words from other scenes representing both exalted and debased femininity are arranged chiasmatically in this scene and subsumed in the static beauty of the birdgirl. Here the masculine artist ontologically mimics essential, free-standing femininity; when the "flame" on Stephen's cheek mirrors the metonymic one on the birdgirl's—that is, when

the flow of their blood is the same—the desire and loathing of the character who will become the artist is arrested by the rhythm of beauty that he will later narratively enact in this scene. The infinite loop that goes from the artist's past to his productive present to his narrative product's future engages the reader's mind in Joyce's ironic mode, in the artist's liberation from the kinetic emotions. As such, Joyce's chiasmatic infinity sign functions as an epistemological method, a model for breaking free of the linear chains of Western history that he believes are forged by men's baser responses to female attractiveness: it is nothing less than a participatory mode by which modern people can return to an archaic innocence, especially with regard to their sexuality.

In *Ulysses,* when Stephen lands back in Dublin from his unsuccessful artist's flight to Paris, he sets out on the novel's lemniscate path to meet and merge with his future self in the person of the peripatetic Bloom. Both men are ultimately buoyed by their participation in the many sacred and profane emanations of Molly they encounter along the way. My focus in this dissertation is on the way Molly's symbol—the infinity sign that Joyce assigned to the "Penelope" episode in the Linati schema—permeates the text of *Ulysses*; I argue that Joyce's subtle assimilation of Molly to Aphrodite, a goddess whose archaic roots link her to all chthonic earth goddesses, makes the goddess' sexy, unselfconscious narrative presence provide the archaic substratum of Joyce's art.

Between the 1922 publication of *Ulysses* and the emergence of second wave feminist criticism in the 1970s, the critical reception of Molly Bloom periodically oscillated between her celebration as feminine archetype on the one hand, and her denunciation as realistic whore on the other (McCormick 17-39). With some exceptions, feminist criticism during that span took up the symbolic interpretation, and as discussed above, since the 1980s it has largely taken a culturally contextualizing historicist approach. (McCormick 33-34). Amidst the larger critical alternations and opposed

feminist interpretations, Derek Attridge's 1989 article stands out for its challenge to the metaphor that he claims most if not all of these critical perspectives have embraced—Molly's "flow" as her "feminine" essence. More precisely, Attridge finds the supposed narrative flow of the "Penelope" episode to be merely suggested by its ungrammatical form and not in fact characterized by "flow." On the basis of refuting this virtually consensus interpretation of "Penelope," Attridge endeavors to settle the feminist debate over the nature of Joyce's language.

Although I arrive at some of Attridge's conclusions, I challenge his basic point of departure in arguing for the episode's relative conventionality—his contrastive isolation of "Penelope" from the other episodes of the novel. Indeed, because the core argument of my dissertation is that the marginality of both Molly and "Penelope" is the "*clou*" or clue to the puzzle of the formal and narrative coherence of Joyce's fiction, I take issue with Attridge's sensible-seeming yet narrow approach. Fundamental to my argument is that Joyce figures Molly as a modern day Aphrodite, an earthy emblem of the marginalized sexuality that he struggled with as a young man and that he labored to artistically re-center in the culture. Moreover, I propose that Joyce situates his goddess—his re-sexualized and redeemed first cause of history—in a long line of artistic representations of the goddess from Homer's to Apuleius' to Dante's to Shelley's to Pater's. Moreover, when Joyce formally inscribes her paradoxically sacred and profane "essence" into his chiasmatically structured texts, interweaving it among his female characters and among the sexually transgressive women of history, legend, and myth, he creates an infinitely recursive perceptual dynamism within the reader's mind. This recursive perceptual mode is emblematized by the infinity sign—a symbol at once ancient and modern—one that functions as a supportive yet dynamic scaffolding for texts that would recursively return readers to archaic cultural innocence and bring them back again to modern experience.

In "Chapter One, Joyce, Homer, and the Place of the Goddess" I propose that Joyce at once formally imitates and ironizes Homer's epic marginalization of Aphrodite, the disruptive goddess of sexual love. Contrary to much of the archetypal criticism that has viewed *Ulysses*' Homeric substructure as a running classical parallel—ironic only in the implicit contrast of its epic grandeur with modern banality—my argument finds Joyce aggressively overturning the bellicose values of ancient honor cultures in favor of a modernist code of love. I argue that just as Aphrodite is the almost totally unseen and trivialized prime mover of both of Homer's epics, so she is the subtle central force of *Ulysses*. Though she is named as Aphrodite only once in the novel, Joyce establishes her commanding presence in the narrative in several ways: by rhythmically attributing her mythic characteristics and appurtenances to all of the novel's female characters, he evinces the ancient syncretisms of virtually all of the epics' female characters; by showing Stephen and Bloom as participating in the sexualized divinity of his refracted goddess, mainly through their rising and falling action within the story, he re-links modern man to ancient love; and by evoking the goddess' archaic association with horses, he figures history as a nightmare when driven by men's sexual jealousies and desires for woman-attracting power, and as a dream when driven by their detached reverence of women's beauty and sexual power.

Joyce also implicates Giambattista Vico's negative evaluation of epic into his feminine "re-cyclic" view of history; throughout *Ulysses*, Joyce literalizes Vico's notion of the "*ricorso*," or rosary, of history in his rhythmically repetitive foregrounding of one of Aphrodite's main symbols, the rose. Basic to Joyce's positive cultural revaluation of Aphrodite is his care to figure the goddess in the decadent, even grotesque, postures of his own "syncretic," menstruating female characters. Chiasmatically interwoven with his exalted presentations of these same characters, these scattered images of decadent

femininity create the infinitely flowing narrative dynamism that structures Joycean fiction.

I argue in "Chapter Two: Joyce, Shelley, and the Romantic Arabesque" that, as he did with Homer's treatment of the goddess, Joyce adapts Shelley's version of Aphrodite in *Prometheus Unbound*. Implicit to this treatment is Joyce's appreciative awareness of the arabesque, or literary fairy tale, as the romantic expression of infinity, an approach to art that would invert frame and framed, sense and nonsense. Specifically, I show Joyce to be aware of the Schlegel brothers' influence on Shelley's artistic decision to marginalize the love goddess as a vaguely present, spontaneously infusing psychic energy—in a work that posits love as the central revolutionary force in the world. Both authors demonstrate an adherence to the German philosophers' theories of romantic irony in their marginalized centering of outlawed love.

Joyce not only adopts this symbolic romantic technique of nonsense-writing but also renews it as a modern inheritor of realism, naturalism, and aestheticism; thus does he gives flesh and blood to Shelley's evanescent, transformative deity in the form of the "irrational," menstruating Molly Bloom. His chiasmatic interpenetration of her character with his other female characters and with Bloom and Stephen stands also as his way of structurally concretizing what he viewed as Shelley's too abstract irony. In arguing that Joyce gives regular form and adds bodily presence to this chaotic, fantastical romantic genre, I work against the critical perspective that almost exclusively aligns Joyce's realistic portrayal of Dublin and of Molly with his stated preference for classicalism.

Joyce inherited his impulse to concretize his representation of Aphrodite chiefly from the Victorian aestheticist philosopher and art critic, Walter Pater, an influence I study in "Chapter Three: Joyce, Pater, and Decadent Renewal." Through Pater's historical framing of eighteenth- and nineteenth-century romanticism as a recurrence of

an age-old revolutionary artistic impulse, Joyce could situate his treatment of Shelley's romanticism in a dialectical relationship to the classical realism he preferred. In this chapter, I further argue that while Joyce faithfully answered Pater's call for art to concretely "address the eye," he rejected Pater's ascetic avoidance of sexuality in art. Joyce seized on Pater's attention to archaic goddess worship in order to link his argument for sex as the driving force of history to the ongoing debates over the cultural value of the ancient and the modern, the Hebrew and the Hellene.

To illustrate these Paterian influences and interests in Joyce's art, I focus on the neglected parallels and divergences between Pater's novel, *Marius the Epicurean*, and Joyce's *A Portrait of the Artist as a Young Man*. Ultimately I find Joyce to have retained the two symbols of archaic Greek goddess worship employed by Pater, the rose and the serpent, and to have re-sexualized both in his fiction. Where Pater refines these "primitive" symbols into abstract markers for the inevitable human evolution toward decadent modernity—the many-chambered cathedral and the winding roads of life's journey—Joyce "superconcretizes" these symbols in the ironic mode Pater models: when Joyce presents the rose as menstrual blood and women's genitalia, and the serpent as Stephen's penis and the streets of nighttown that he circles, his chiasmatic narrative form ironically mimics this same content.

In linking this ironic mode to Stephen's aesthetic theory in *A Portrait*, I address the long-standing critical debate over the nature and purpose of Joyce's literary irony, distinguishing his dramatic irony from his modal irony. Through this ironic mode, Joyce reinstates the infinity sign's most "primitive" significance when he reconfigures Pater's linear serpentine as a recursive textual *ouroboros;* the lemniscate symbol abolishes the one-directional movement of history as readers experience the "history" of his novels' looping narrative progressions. Because readers perceive the interstitiated presence of

sacred and profane femininity "moving" across the text from modern to ancient and back again to modern, they as knowing moderns gain epistemological access to archaic sexual innocence.

My fourth chapter, "Joyce, Levy-Bruhl, and Woman as Modern Primitive," explores the way Joyce incorporates anthropologist Lucien Levy-Bruhl's relativist conception of a "primitive" epistemology into his fiction. I argue that, in spite of his ambivalence toward British anthropology, Joyce found Levy-Bruhl's view of the "primitive" more scientific and more modern than Pater's since it eschewed the prevailing Victorian model of irreversible human development toward modernity. Since Levy-Bruhl viewed the relative presence or absence of logic in a culture as an epistemological rather than developmental difference, he considered "primitive" peoples as intelligent as modern peoples. According to Levy-Bruhl, the epistemological difference between the two types turned on the Western adherence to Aristotle's rule of logical identity, A=A, A≠ B, and on the "primitive" disinterest in such a rule. Indeed, Levy-Bruhl termed the non-logical, mystical epistemology of "primitives" the "law of participation," and noted the tendency of aboriginal people to conceive of all things as ontologically interrelated.

I argue that Joyce endeavors to establish just such a "primitive" mentality in his infinite fictional interpenetrations of characters, images, events, and phrasings—all emanating from and leading back to Molly. In establishing such a "primitive" and "feminine" web of interrelations, Joyce allows Bloom and Stephen to participate in Molly's sexualized divinity. I demonstrate how Joyce's characterization of Molly follows from Levy-Bruhl's methodical cataloging of the mental habits and traits of aboriginal peoples as they were recorded in the ethnological record of the time. I find Joyce juxtaposing images of archaic statues of Aphrodite with the Venus of Praxiteles, the

statue Stephen uses as exemplar as he lays out his aesthetic theory in *A Portrait*; by thus implicating the "primitivity" of archaic goddess worship with his Aristotle-influenced theory, he again displays the kind of dialectical irony, the revolutionary combination of classical and romantic, that pervades his work.

My focus in these chapters on Joyce's ironic mode—his expression of existential paradox through his chiasmatic formal display of his two-sided characters—distinguishes my critical approach from much of Joyce criticism, particularly from analysts of the "Penelope" episode. Most critics have discussed Molly Bloom's characterization as a "coda" or colophon to *Ulysses*, taking the term Joyce used for her, "countersign," to indicate her marginal standing in relation to the rest of the book. Kathleen McCormick's essay on the history of the reception of Molly Bloom from 1922 until 1970 shows this stance to have been routinely taken throughout the decades of critical oscillation between archetypal and realist interpretations of "Penelope."

McCormick begins her discussion by pointing out that many reviewers in the 1920s were shocked by what they perceived as the obscenity of Molly Bloom, and that early efforts to praise the book were compelled to address this representation's supposed indecency. Some argued that since its "pornographic" content was situated within a work with high artistic purpose, it could not be considered truly obscene. Others contended that since it was "enriched generously and boldly" from the "very great store of obscene words and expressions" in the English language, it was beyond reproach. Still others put the supposed obscenity in the context of the human condition and saw it therefore as "somehow beautiful" with the power to "wring the soul to pity" (McCormick 22-23). These kinds of defenses, McCormick explains, were the beginning of the effort to canonize *Ulysses* that continued into the 1930s and 1940s.

These later Joyce champions tended to take up the archetypal interpretation, a trend, McCormick points out, that has been understood as a sign of women's improved status since the first wave of feminism gained them suffrage and legal standing (23). She cautions against an entire acceptance of this view though, saying

> The early critics of the thirties and forties spoke of [Molly] as 'the voice of nature herself' (Gilbert 400), 'the eternal feminine' (Levin 125), and the 'center of natural life' (Tindall, JJ 233). Although the adulation expressed in these early interpretations has on occasion been attributed to [women's general emancipation,] the dominant ideology still saw women's sexuality as 'passive,' expected women to put marriage before a career, and regarded 'emancipated' women as a danger to the family (23).

McCormick adds that an effort was made by such critics to connect "Penelope" to its classical roots and, in one case, to excuse Molly's infidelity with declarations of Joyce's own fidelity to views of Homer's Penelope as actually having been unfaithful (24-25).

Though these early critics' characterizations of Molly give them the safe distance McCormick says they need from women's bodies—their need to stand above and apart from the "feminine" is palpable in their writing—their analyses are also couched in their larger perspectives on Joyce's art. In Stuart Gilbert's 1930 commentary on "Penelope" in *James Joyce's* 'Ulysses,' his view of Molly as archetype is juxtaposed to what he calls her characterization as a "time-serving wife." Gilbert points out that readers witness her growth from girl to young lover to wife to nature goddess throughout the course of her monologue. According to Gilbert, this progression explains how and why the last pages of the monologue constitute a "springsong of the Earth" that counters the critical view that there is only "blank pessimism" in Joyce's work (Gilbert 388-389).

Harry Levin's view of Molly as "eternal feminine" is not as adulatory as Gilbert's, since he suggests that Joyce did not entirely succeed at penetrating the mind of woman in it; writing in 1941, Levin situates his views on the monologue within his larger discussion of Joyce's technique of mixing naturalism with symbolism to get his

distinctive mix of "local color and ulterior meaning" (Levin 73). The analytical focus of William Tindall on the form and mythic symbolism of Joyce's work leads him to view Molly as a kind of tension breaker for readers who, after having read the body of the novel, have taken on the ordinary and heroic tensions of Bloom and Stephen. Written in the late 1940's, his statement that this purpose is proof that "she is not, as she might seem, a more or less irrelevant addition to the narrative . . ." perhaps actually betrays his own—and many others'—first defensive and dismissive reflex when encountering a woman's body so nakedly portrayed (Tindall 121-122).

McCormick notes that the "earth mother" interpretation is usually thought to have become predominant in these decades because it reflects Joyce's intention as he expressed it in the "Ithaca" episode and in letters to Harriet Weaver and Frank Budgen. In "Ithaca," Molly is described as lying in the "attitude of *Gea Tellus*, fulfilled, recumbent, big with seed" (U 606). McCormick cites what Joyce wrote to Weaver in response to her comment that "Penelope" was "prehuman": "'["Your description of it . . . coincides with my intention—if the epithet 'post human' were added."] . . . In conception and technique I tried to depict the earth which is prehuman and presumably posthuman'" (Scott 96, McCormick 24). McCormick quotes Joyce's more explicit letter to Budgen:

> '*Penelope* is the clou of the book. . . . there are eight sentences in the episode. It begins and ends with the female word *yes*. It turns like the huge earth ball slowly surely and evenly round and round spinning, its for cardinal points being the female breasts, arse, womb, and cunt expressed by the word because, bottom (in all senses bottom button, bottom of the class, bottom of the sea, bottom of his heart, *woman*, *yes*. Though probably more obscene than any preceding episode it seems to me to be perfectly sane full amoral fertilisable untrustworthy engaging shrewd limited prudent indifferent *Weib. Ich bin der [sic] Fleisch der stets bejaht'* (Letters 1.170). [1]

[1] Michael Grodin translates this as ". . . woman. I am the flesh that always affirms," explaining that it is a "reversal of Mephistopheles' statement from Goethe's *Faust*: 'I am the spirit that always denies'" (http://publish.uwo.ca/~mgroden/notes/jj18.html)

McCormick argues that Joyce's references to Molly as Earth became amplified as the effort was being made to establish *Ulysses* as a cultural masterpiece, just as his own references to the obscenity of "Penelope" dropped out of the critical purview (McCormick 24). Yet, she stresses that patriarchal anxiety about women's sexual and reproductive powers is a determinant of this critical trend, and indeed one that persists throughout all the phases of "Molly criticism" that she addresses. Of this underlying ideological force she says,

> [T]he impulse to aestheticize Molly's sexuality was determined by more than simply the literary goal of canonizing *Ulysses*. [It] can also be linked to the deep-seated need in Western patriarchy to reduce the apparent threat to masculinity engendered by the female body. Eva Feder Kittay, for example, suggests that 'in idealizing the maternal aspects of women, men reduce the full scope of woman's human capabilities to her reproductive function,' and thereby attempt to render women less threatening (107) (McCormick 25).

Her assessment then is that the insistence on Molly as a fertility symbol by this second phase of Joyce criticism was a negotiation between ratification of Joyce's perceived cultural contribution and the "domestication" of the part of it that was felt to be threatening (25).

McCormick notes the relief critics expressed at consigning Molly to "a region where there are no incertitudes to torture the mind . . . where there are no regrets, no reproaches, and consequently no sin," adding that this tendency to "abstract and depersonalize women" in Western literature has the comforting effect of "negat[ing] their carnal reality" and thereby of granting men a dominant position over them in the cultural imagination (Budgen 265, McCormick 26). McCormick cites perhaps the plainest expression of this position when she quotes R. P. Blackmur on Molly: "Molly is necessary to any culture but not as its foundation; she is rather the basic building material: the problem that first and last must be controlled . . . ploughed, penetrated, seeded like the earth" (Blackmur 114-115, McCormick 27). Blackmur couches his view

of Molly in his analysis of Joyce as a critic of Christianity as it had evolved; he sees Molly as all Joyce could muster for a representative of religious mystery at such a decadent point in Western civilization. Blackmur's abstract and extremely long view holds Molly as a kind of transition figure between the old mythology and the new one that Joyce is heralding but that is still not accessible. Such defensive and distancing statements and formulations show these critics to be aware on the one hand of Joyce's intention to artistically master Molly's "naturally" powerful femininity, but yet to miss how much his signature is hers.

Once *Ulysses* and Joyce were safely canonized, the critics of the 1950s and 1960s were free to return to the initial disgust provoked by "Penelope," to what McCormick calls its "patriarchal irritants" (29). Because Molly's sexuality had been skirted by the previous generation of critics, these later critics could appear innovative and more alert to the text of "Penelope," while at the same time avoiding accusations of being reactionary (29). McCormick situates these critics' reaction against Molly in the post-war backlash against women's freedom, but cautions that the persistent fear of women's bodily reality lay behind less explicitly anti-feminist cultural forces of the time. According to McCormick, the threat was more generally from "loose women" and from "'the good girl gone bad'" (30). She illustrates the correspondences between the rising public anxiety over "sexual frankness" and mid-century Joyce criticism: "A federal commission warned returning soldiers [that a promiscuous woman who appears to be respectable was] 'more dangerous to the community than a mad dog' . . . . Molly in fact, is nearly likened to a mad dog in one essay in which she is characterized as 'howling like a bitch in heat' (Richardson 184, McCormick 30).

In his essay, Richardson challenges Stuart Gilbert's interpretation of Molly's "yeses" at the beginning and end of "Penelope" as affirmative of life; he argues that

Molly's monologue, mired in matter as it is and drained as it is by a "spiritual onanism," is meant to be contrasted with Stephen's monologue in "Proteus," reaching as it does to the transcendental heights of delicate, self-conscious perception and intellection (Richardson 184). Richardson's analysis of this contrast is meant to explain why Molly's monologue is more than epilogue: the anti-cultural Molly as Bloom's and Stephen's final destination ensures their spiritual destruction and therefore negates any existential uplift suggested by her affirmative, but ultimately base words and thoughts (183-184). McCormick includes one of the most notable and most virulent of these kinds of attacks on Molly as sex-mad adulteress, the remark by Darcey O'Brien that " for all Molly's attractive vitality, for all of her fleshly charms and engaging bravado, she is at heart a thirty-shilling whore" (O'Brien 211). O'Brien cautions readers not to allow Molly's final flourish of lyricism to fool them into thinking that Joyce intended Molly as anything other than a realistic counter to his ideals of "chastity . . . "purity" . . . and "heroi[sm]" (O'Brien 211). He declares "Penelope" Joyce's ironic and tragic exposition of un-ideal modern "love" (215).

McCormick notes for its extremity the 1956 pronouncement Hugh Kenner made in *Dublin's Joyce* without discussion or argumentation; Kenner called Molly's "Yes" "the . . . consent that kills the soul' and [that] has 'authority' over the 'animal kingdom of the dead" (Kenner 262, McCormick 31). She overstates the carelessness of Kenner here since his declaration is of a piece with his overall argument, nowhere extensively discussed, that in *Ulysses*, Joyce creates a wholly ironic exposé of Dublin as a land of the dead; noting that the path of the early morning funeral procession that Bloom joins traces a straight line that bisects the heart of Dublin, Kenner interprets it as *Ulysses'* master linear metaphor (Kenner 250). In McCormick's view, such negative projections imply the male despair at the vulnerability that necessarily attends desire, the trigger of the

dependent male obsessiveness over and counter-dependent loathing of women that Joyce knew so well and from which he struggled to write.

McCormick cites other public cautions about the danger of unrestrained female sexuality as sees them as contributing to the cultural necessity felt so strongly by these mid-century critics; she notes that their sense of certainty was so adamant that they did not even feel the need to construct strong arguments for their denunciations of Molly Bloom. (Though Richardson qualifies his view of Molly's inevitable destructiveness of Stephen's "art and eternal truths" with an admission that the character of Bloom should be more thoroughly analyzed before he can be sure of his argument, it does not appear to have moderated his appraisal of Molly as "querulous, vulgar, not fruitful or *sensible*, lazy and stupid") (Richardson 183-184). Most compelling among these public service announcements is a civil defense pamphlet using images of "bombshell" women as symbols of radioactive materials. McCormick describes the pamphlet as

> [d]epict[ing] three sexy women with open mouths and large breasts ready to burst out of their strapless bathing suits. The pamphlet explains that 'these rays are potentially both harmful and helpful,' and . . . is presumably saying the same things about the sexy women . . . . The message was clear: unless their sexuality was controlled, women could kill you. 'This is not life, this is death; this is the center of paralysis,' Morse writes of Molly (141) (McCormick 31).

McCormick further draws the thread of generalized "gynophobia" from the earlier generations of critics to this later generation, saying,

> [D]iscovering and naming Molly as a 'whore' [or 'slut' or 'bitch'] in the fifties and sixties . . . [was no longer] associated with an attack on Joyce or pornographic writing; rather it became connected to . . . purging all that is evil within society. . . . [I]n linking evil with the female body, the critics are not only employing the discourse of antifeminism dominant in the postwar period, but are also participating in the Western tradition [that] has blamed women since Eve for evil in the world, a tradition . . . that in part also served as an underpinning of the earth mother interpretation (30).

The later association of Molly with death rather than with fertility is in McCormick's view "an act of patriarchal wish-fulfillment—for only in death will women's bodies cease to threaten" (32). Since the archaic goddesses that Molly constellates bore a death valence, McCormick's statement here ignores a pre-patriarchal comfort with death, or at least an archaic religious comforting of people's fear of death—an ancient religious impulse that was crucial to Pater's work on the archaic goddesses. While these vicious critics show no sign of being comforted by Molly's reincarnating godhead, their perception of her connection to death is not simply their gynophobic patriarchal inheritance. The fact that she has a dead son and that her character-double May Dedalus is a corpse-ghost strongly suggest Joyce's intentional implication of death into Molly's characterization.

In response to the extremes of the fifties and sixties, McCormick explains, critics since then have produced more sympathetic readings of Molly, and more feminist readings. Suzette Henke and Elaine Unkeless categorize Joycean feminist criticism broadly as either "contextual," as historicizing Joyce's women characters, especially Molly, or as linguistically oriented, focused less around Molly's anti-patriarchal potential as a character, and more around whether Joyce's language in "Penelope" is liberating or appropriative (33-34). She notes that Henke and Unkeless address both sides of the debate, noting their awareness of how Sandra Gilbert and Susan Gubar oppose Cixous in their 1988 essay in *Volume One* of *No Man's Land: the Place of the Woman Writer in the Twentieth Century* entitled "Sexual Linguistics: Women's Sentence, Men's Sentencing." In the essay they pun on Cixous' admiring characterization of Joyce's writing as feminine "*jouissance*" by condemning it instead as masculine "*puissance"* (34).

McCormick notes that Gilbert and Gubar were responding to the popularity the linguistic approach enjoyed from the early-1980s until the early-1990s, and that Suzette

Henke "modulated" the debate in 1990 in an essay on "Penelope" in *James Joyce and the Politics of Desire* by contend[ing] that

> Molly Bloom's discourse is fluid and feminine, deracinated and polymorphic, uncontained by the limits of logocentric authority. But the contours of her monologue are fearfully phallomorphic, determined by the pervasive presence of a male register of desire (Henke 130).

While Henke does modulate this debate, it is not the main purpose of her essay. Henke's attention to the linguistic contours of "Penelope" has less to do with whether Joyce expresses any feminine essence through Molly and much more to do with the psychological progression of the character. Henke finds Molly's monologue to begin from her fundamental psychological position as an abandoned daughter in need of the compensatory "mothering" she gets from male attention to her sexual attractiveness. As her speech progresses, Henke notes, she moves from narcissistic ruminations on how much Blazes Boylan lusts for her and how much she can benefit from his interest in her to possibly having a romantic and history-making affair with the poet Stephen. Henke argues that once she arrives at this fantasy, she significantly switches to a contradictory feeling for Stephen; she begins to imagine, like Bloom, adopting him as a surrogate for her lost baby son, Rudy. It is at this point in the episode that Molly returns in her mind to her virginal self with Bloom on Howth Mountain, among the rhododendrons. It is at this point that Henke locates the most pure expression of Molly's "*jouissance*" (161). McCormick ends her discussion of the feminist debate over the language of "Penelope" by mentioning that other critics reject altogether the "feminine writing" argument.

Bonnie Kime Scott's 1984 *Joyce and Feminism* is largely a work that falls into the "contextualist" category of feminist criticism, but it also deals with the charges against Joyce led by Gilbert and Gubar. From her study of the ancient, mythical, historical, and contemporary influences on Joyce, Scott finds him to exhibit both

sympathy and misogyny in his earlier works, and to have evinced a more equanimous view of women in his last work, *Finnegan's Wake* (Scott 1984 22). She notes that Joyce was aware of the strong social standing of women in ancient Celtic cultures, and that after centuries of English domination in rural areas and after the famine of the mid-nineteenth century, a marked shift occurred in both rural and urban cultures:

> the ideal of the Irish peasant woman became the Irish colleen, a young beauty with submissive, downcast eyes, a humble shawl, and a pale starved cheek. In the cities, the rising Irish bourgeois middle class followed Victorian English dictates of femininity. Young women should be virginal and ignorant of sexuality. Marriage was their future vocation. Until they married, it was acceptable for them to do menial charitable or clerical work, always grooming themselves to be marketable brides. Once married, they should submit to their husbands, procreate, and serve as pale, self-sacrificing 'angels in the house' (14).

In Scott's biographical sketches of Joyce's mother, she finds Joyce painfully aware of how much these standards victimized his mother, who after seventeen pregnancies and a life of periodic physical abuse by her husband, died at the age of forty-four. Scott shows him also sensitive to how scarred his neglected and uneducated sisters were (58-62). She points to Joyce's characterization of Stephen's mother as just such a victim in *A Portrait* and *Ulysses*, and yet she notes that any sympathy for her the reader is cued to feel is filtered through the experiences of Stephen in these works. She notes also that in the work that became the unpublished precursor to *A Portrait*, the novel fragment *Stephen Hero*, Stephen's mother and the other female characters that show up in later works, especially Emma Clery, were drawn such that their voices as culturally limited people were heard. Scott conjectures that because Joyce was ambivalent about women's emancipation—particularly its calls for sexual continence between men and women and its promotion of women's intellectuality and equal involvement in public roles—such early forays into women's subjectivity were too much for him to pursue to the end (51, 206-207).

Scott remarks on how much Joyce learned of the feminism of his day from men who took up the cause. From authors like Ibsen, Shaw, George Moore, and Gerhart Hauptmann, Joyce absorbed the imperative that art should address the proper relationship between men and women. Yet, his female characterizations, unlike the strong, independent, even artistic women of these authors' works, had women often taking what Scott calls "attitudes of sorrow . . . [or] fallen shame" (50). Joyce was particularly irritated by the movement feminism of one of his university fellows, Frances Skeffington, whom he felt was dishonest with himself and others in his promotion of "purity" and absolute equality of the sexes. Scott notes that in a letter to his brother Stanislaus, Joyce once wrote about Skeffington that he was a "stupid mountebank" and "the bloodiest impostor I have ever met," insisting that "there cannot be any substitute for the individual passion as the motive power of everything" (Joyce 1966 111, 54, Scott 1984 32). Scott notes that Joyce's resistance to the ideological feminism of his time was rooted, in part at least, to his own counterstance to the establishment; portraying women as victimized by their sexual vulnerability, in need instead of celebration and even worship, was his answer to what he viewed as shallow calls for women's equal participation in self-destructive systems of authority and rationality (144-155).

In her assessment of the critical reception of Molly Bloom, Scott, like McCormick, delineates two camps: the realist camp of denigrators, and the symbolic, "earth mother" camp of exalters. Scott adds that most of Joyce's early feminist advocates fell into the "earth mother" group, pointing to Joyce's publisher and benefactor Harriet Shaw Weaver as chief among them. Adrienne Monnier, the partner of Sylvia Beach, while pained by Joyce's exposure of women's secrets of abjection, acknowledged and appreciated Joyce's creation of female ideals (96, 103). She reports that while both Rebecca West and Virginia Woolf "deni[ed] that Joyce's work form[ed] a masterful unit

. . . [and] accus[ed] him of using shock tactics," West appreciated the earthy materialism of Joyce's characters, especially Molly as the "great mother," but found him to be sentimental. Scott adds that while West may not have appreciated Joyce's parodic tone, particularly in the "Nausicaa" episode that she found most sentimental, she did make a lasting critique of his "male ventriloquism" of the "female stream of consciousness" (Scott 1994 219).

Where West found Joyce to be an otherwise inferior novelist who managed in his "treatment of the Mother" to "conceive and execute [her characterization] with a magnificent integrity of feeling," she also refers to Molly as a "Dublin slut" (West 46, 58). In spite of her sharp critique of Joyce's style and technique, she marvels at Joyce's ability to wrest beauty from such a character in such a narrative (58). Woolf had a problem with his desire to shock by his lapses in decency—a comment surely aimed, at least in part, at his characterization of Molly Bloom—linking it to his egotism and to his class background, calling his novel "underbred" (Woolf 22, 48). Mostly, though, Woolf questioned the critical consensus of critics who held that Joyce's Greek substructure gave modern coherence and control in the "chaotic present" (Scott 1994 215).

In her chapter on Molly Bloom, Scott traces the various ancient Greek, Egyptian, and Celtic elements Joyce builds into the character, presenting an anatomy by which to hold her up to the various critical claims about her over the decades. Citing critics in the late 1970s and early 1980s, Scott notes how Molly's syntax is characterized as "a pre-intellectual, poetic consciousness that delights in naming" and as "a revolutionary form of the word" (Scott 1984 161). Scott elaborates:

> [Lacanian] [c]ritics like Henke and MacCabe . . . connect Molly to a different female principle of 'desire,' which has intrinsic creative potential. It substitutes for the earlier symbolic interpretation of *Gea Tellus* as 'procreation,' and other qualities commonly suggested as 'feminine principle'; these might include 'passivity,' which is frequently attributed to Molly. 'Desire' is a counter to

> male-associated principles like 'authority.' Yet desire has its own limits within the scope of human possibility, and may not deserve the kind of pre-eminence given to earlier female principles, any more than they did (161).

Scott notes later attempts to return to conceptions of Molly as a real woman which, while more sympathetic than those of the forties and fifties, measure her against turn-of-the-century stereotypes of femininity and find "troubling correspondences" (161). In these studies, Joyce is found to have assigned to her "lethargy, passivity, narcissism, and irrationality," all "conventional notions of the way a woman acts and thinks (161).

Concluding her chapter on Molly, Scott sums up Molly's role in literature:

> Molly should be seen as more than a principle of fertility, or desire. She is desire, but not just as mother; she is sought as an alternate to structures that have been granted undue sovereignty. Molly's language answers Robert Graves' quest for the lost, magical language of poetic myth . . . . It can be interpreted, as Colin MacCabe does, as a shattering of phallic male modes of discourse, including their systems of rational authority and linear patterning of knowledge. Although Molly Bloom is not a common individual woman, a feminist woman, or a goddess, she serves all three. Although still an overconcentrated male-projected entity, Joyce's female voice has changed literature and aroused criticism . . . . (183).

Scott adds that "Penelope" as coda or "countersign" was not intended as a central part of *Ulysses* and that its standing as afterthought or appendage indicates that is was "perhaps an ancient, positive, always present, though denied part of [Joyce's] humanity" (183). Yet, elsewhere she cites the "'inexhaustible bisexuality'" of his literary forms, citing instances of male characters "female" presentations: she mentions as notable the resemblance of Joyce's characterization of Stephen Dedalus to a female artist in a work by George Moore, and Bloom's adoption of passivity and masochism in the "Circe" episode, traits generally ascribed to women during Joyce's time (201, 46, 50). Still, Scott's view of "Penelope" as essentially divergent from the main body of the text is prevalent in Joyce criticism, and it is against this virtual consensus that I work when I trace Molly's deep, structuring presence throughout the novel. Where Scott views

Joycean bisexuality on a character-by-character basis, I view it as a continuous process suffusing all the characters at once; the autobiographical male characters' participation in the female characters sexualized connection to life is both the cause and effect of Joyce's dynamic artistic mode.

The critical responses to Molly Bloom discussed in this literature review, whether archetypal or realist, feminist or misogynist, bear out Derek Attridge's assertion in a 1989 article that virtually all Joyce critics view "Penelope" as marked by a style of "flow" (Attridge 543). In "Molly's Flow: The Writing of 'Penelope' and the Question of Women's Language," Attridge cites critics' remarks describing her language that contain words and phrases like "elusive," smooth," "flow[s] like water," pursues [its own] unimpeded currents," "move[s] like the tide," "flow[s] forward, break[s], roll[s] back upon [itself], and "transgress[es] boundaries" (544). He points out that Joyce never described the episode with any water metaphors and cites the letter Joyce wrote to Frank Budgen referring only to the rotating Earth. Attridge allows that the persistent perception of the episode's "flow" might have to do with the expectations readers' bring to their reading of it, but he argues that nothing about its language actually flows. He contends that flowing language would entail either an "overrid[ing] of syntactic rules normally observed by language" or sentences that "run on much longer than is usual" (545).

To show that Molly's language does not fulfill his first criterion, Attridge takes a brief section of her monologue and fills in punctuation and capitalizes the first words of the sentences that result. Having so altered it, he finds that Molly's thoughts only appear transgressive on the page, and resemble "casual speech" (546).

> I'd love to have a long talk with an intelligent well-educated person. I'd have to get a nice pair of red slippers like those Turks with the fez used to sell—or yellow, and a nice semitransparent morning gown (that I badly want), or a peach blossom dressing jacket like the one long ago in Walpole's (only eight-and-six, or eight-and-six). I'll just give him one more chance. I'll get up early in the

> morning—I'm sick of Cohen's old bed, in any case. I might go over to the markets to see all the vegetables and cabbages and tomatoes and carrots and all kinds of splendid fruits all coming in, lovely and fresh. Who knows who'd be the first man I'd meet? They're out looking for it in the morning; Mamy Dillon used to say they are, and the night too. That was her mass-going! I'd love a big juicy pear now, to melt in your mouth, like when I used to be in the longing way. Then I'll throw him up his eggs and tea in the moustachecup she gave him to make his mouth bigger. I suppose he'd like my nice cream, too. I know what I'll do: I'll go about rather gay not too much, singing a bit now and then. "Mi fa pieta Masetto." Then I'll start dressing myself to go out. "Presto, non son piu forte." I'll put on my best shift and drawers—let him have a good eyeful out of that to make his micky stand for him (U 18.1493-1510) (545).

He says of this alteration of the text:

> To read the passage on the page in this form or to hear it read aloud by someone who has marked it in advance for syntax, is certainly to be aware of free mental energy moving rapidly from topic to topic, but it is not to experience a marked transgression of the fixed laws of grammar or a capacity to take language into new realms of freedom and formlessness (545-546).

Moreover, he compares Molly's speech with one of Bloom's interior monologues by taking away its punctuation and capitalization. Thus rewritten in the style of "Penelope," he finds Bloom's consciousness to be far more unconventional than Molly's:

> Howth Bailey light 2 4 6 8 9 see has to change or they might think it a house wreckers Grace Darling people afraid of the dark also glowworms cyclist lightingup time jewels diamonds flash better women light is a kind of reassuring not going to hurt you better now of course than long ago country roads run you through the small guts for nothing still two type there are you bob against scowl or smile pardon not at all best time to spray plants too in the shade after the sun some light still red rays are longest roygbiv Vance taught us read orange yellow green blue indigo violet a star I see Venus cant tell yet 2 when 3 is night (13: 1068-1077) (546)

Attridge finds Bloom's mind to possess here more of the "jumps and ellipses" that might be attributed to a "flowing" mind.

Attridge also finds Molly's eight "sentences" not to be sentences but rather more like paragraphs containing actual sentences, "syntactically defined," that are "fairly short" (547). He finds much longer sentences in the "Cyclops" episode and makes note of

two sentences in "Ithaca" in which "form and content seem carefully matched" and which appear "as a consequence of Bloom's action of 'turning the faucet to let it flow' and of the subsequent question 'Did it flow?' (17.162-228)" (547). The sense of the deviance of Molly's language comes, according to Attridge, from the effort the reader must make to "recover its lost signs . . . in order to make sense of it; a sequence of guesses, back-trackings, and corrections that renders onward progress much less smooth than we are accustomed to" (548). He concludes that "the sense of the unstoppable onward movement ignoring all conventional limits is derived from the language, not as it supposedly takes shape in a human brain, but as it is presented (unknown to Molly) *on the page* [italics Attridge's] (547). Summing it up, he explains that

> The relation between the unpunctuated . . . text and the sense of a rapid and ungoverned passage of thought is therefore purely an analogical or emblematic one; we read off from the visual signal an equivalent aural one; we take the uninterruptedness of print as a conventional sign for an uninterruptedness of thought. Replacing the punctuation and capitals in fact makes our progression as readers more flowing . . . . but it takes away that striking visual symbol of homogeneous continuity, a feature that belongs to the printing not the thinking (548).

Attridge notes that the critical tendency is to interpret this graphic symbolism of "continuity" according to gender assumptions rather than according to the novel's presentation of Molly as person who has had an extraordinary day and is unable to sleep (548-549).

Dismissing arguments that Molly's continuous speech is due to her sleepiness, Attridge compares it to Bloom's unpunctuated thoughts as he begins to nods off in "Nausicaa":

> O sweety all your little girlwhite up I saw dirty bracegirdle made me do love sticky we two naughty Grace darling she him half past the bed met him pike hoses frillies for Raoul de perfume your wife black hair heave under embon senorita young eyes Mulvey plump bubs me . . . (13.1279-1282).

Attridge finds in this passage a much more syntactically deviant and irrational style than is normal for Bloom and, even, for Molly. Attridge points out other visual cues for rapid thought: the use of numerals and numeric notation instead of words for quantities; the purposeful misspelling of words like "'neumonia,'" "'carrot'" for "'carat,'" etc.; expected and unexpected capitalizations, as in "'german Emperor'" (550). Attridge entertains the widely proffered explanation that Joyce was eliciting the kind of writing the women of his time wrote as the less educated, less confident writers that they were, saying that it does not clearly show Joyce to be either sympathetic to or critical of their plight. Moreover, because the spelling errors are few, because other more difficult references to foreign phrases and proper names are properly spelled, and because sounds are evoked such as train whistles and farts, Attridge suggests that the entire episode is not meant to represent Molly's writing.

Instead, Attridge views the episode as "exploit[ing] readerly habits to fuse speech and writing, or more accurately to demonstrate the inseparability and interdependence of speech and writing in a literate culture" (552). He elaborates:

> Through its visual techniques it is able to suggest the unceasing passage of thoughts . . . while at the same time revealing that thought, far form being a pure realm of subjectivity, is traversed by the material, differential, and cultural properties of language. The graphic marks that exist only in the written mode do not simply transcribe aural (or mental) features but play a part in constituting it . . . . That most criticism of the chapter has ignored the significance of its status as writing bears witness to the power of the assumptions Joyce is both exploiting and testing: even more than speech, thought is the bedrock of our experience of identity and self-presence, and, in defiance of the text, Molly is quickly identified with nature, instinct, unselfconsciousness, and an idea of 'materiality' that has none of the resistant otherness of matter (552).

Attridge returns to the "problem" of the privileging of the metaphor of "flow" to characterize the episode, citing "several contributory reasons" for it: the modernist term "stream of consciousness" suggests it even before it is read; the episode's "lack of

evident structure or direction" also "encourages metaphors of indeterminacy"; the fact that Molly is menstruating adds to the popularity of the "flow" metaphor; the sheer length of the episode as a monologue gives it a continuous feeling; and the last passage of the episode is twenty-seven lines long with forty-six "ands" linking its clauses (553). He says of this ending: "The structure and rhetoric of this sentence is determined more by the demands of the entire book than by the conventions Joyce has set up for the representation of Molly's mind, which would lead one to expect not a climactic diapason but an endless proliferation" (553).

Attridge links the stereotypical figuring of women as "overflow[ing] as against observance of limits" to "a chain of metaphors" that relate women to "nature," "physicality," "irrationality, "unreliability," and "impulsiveness," and decries feminist responses to these stereotypes that either openly or indirectly embrace them. He cites Helene Cixous' advocacy of a "language of flow" for women as "strategically appropriate at this stage of the struggle against the patriarchal order" and finds her to relate such language "back to its distant origins in the female body" (554). Attridge cites Cixous' view of Molly's monologue as "'carrying *Ulysses* off beyond any book and toward the new writing'" (Cixous 255, Attridge 554). He notes also how Gilbert and Gubar have the opposite reaction to "Penelope" in "Sexual Linguistics," finding in it a woman who "'dribbles and drivels as she dreams of male jinglings, her artless jingles are secondary and asyntactic'" (Gilbert and Gubar 232). Attridge characterizes the "flowing" nature of "Penelope" that Cixous promotes and that Gilbert and Gubar accept but find overly mystified in her essay as not only a tired stereotype of women's language, but an inaccurate one as well. Citing studies that show women to use more standard forms than men, to speak less than men in mixed gender groups, and to use more disclaimers than men, Attridge argues that literature and popular stereotypes "have made it easy for

readers—whether they are decrying or extolling what they find—to categorize Molly's language as a "female flow" even though it does not match reality (555).

Attridge describes Gilbert's and Gubar's discussion of women's and men's fantasies of language as having women imaginatively reaching for the very kinds of unbridled expression that "align [women] with nature instead of culture, transgressive of the laws of linguistic form and rational sense, possessing an unrestrained energy" (556). To Attridge, this puts the two writers in the camp of the French promoters of the "*écriture feminine*" they challenge. He derides their assessment of Joyce's system of literary and cultural "puns, parodies, paradoxes, and parables" as patriarchal, drawn as they are from his elite educational experience. Calling this assessment another stereotype, he concludes of their argument that the "only consistent criterion that emerges . . . is the biological gender of the author," adding that their claims are based on an essentialist "theory of the 'linguistic (as well as biological) primacy of the mother'" and serve to reinforce the "oppositional stereotypes" that oppress them (557). Attridge brings up again the problem of women's historical "exclusion from education" and argues that Gilbert and Gubar would have done well to have discussed it as the basis for differences in women's relationships to language and literature (558). Such a discussion, he says, could shed light on the levels of difficulty of texts written by both male and female writers for both male and female readers.

This assessment of Gilbert and Gubar itself misleadingly performs the very narrow reading it accuses them of performing: for they do address the long history of women's lack of education, citing Walter Ong's claim that training in the classics, long exclusive of girls, served to induct boys into their father-identified positions of cultural privilege. Moreover, the categories and associations they use to discuss the "mother tongue" and the "father language" are taken from—because in response to—a wide

sampling of male writers who discuss both, with disdain for the former and praise for the latter. Indeed, their appeal to the linguistic research of Ong redresses the facile categories made by writers such as Emerson, Thoreau, Rimbaud, and Baudelaire of "raw and cooked" language, associated either implicitly or explicitly with the language learned respectively from mothers and fathers. Moreover, nowhere do they associate women's desire for linguistic freedom and respect as writers—desire he characterizes as "unbridled"—with an alignment with nature instead of culture. To the contrary, their main argument is that because women are more identified with their mothers by virtue of being women—with the implication that it is an identification ostensibly available to men were it not interrupted by patriarchal rules founded on essentialist principles—they, women, are heir to a suppressed linguistic and cultural heritage that has been artificially relegated to a sub-cultural category. Whatever the merits of that argument, Attridge ignores this main thrust and instead infers this link of women's language to nature to further his own purposes.

Attridge ends his essay by returning to the critics' habitual association of the word "flow" with femininity, insisting that *Ulysses* "makes no such association" (558). He looks for the word in "Penelope" and in the Gerty MacDowell section of "Nausicaa" and does not find it. He notes its presence, however, in "Ithaca," "Sirens," and "Proteus," all episodes with the main focus on the male characters. Attridge says of this unexpected gender reversal of "flow" that

> [i]t is possible . . . to read *Ulysses* as a text in which, on the one hand, the cultural stereotype of the female flow is foregrounded, literalized, demystified, and parodied, while on the other, a more potent ungendered flow operates throughout the text to erode the cultural and ideological barriers between the sexes (559).

He returns to the paradoxical flow and material articulation of language, saying that it is a system of differences and identities that has to mark a resistant substance, yet always "threatens to eliminate difference and identity" (559). He continues:

> [Joyce's writing gives] the materiality of language a stronger role than [that of other authors] . . . : the sounds, the rhythms, the arrangement of the words on the page play an important role in the reader's experience. Yet these features are fully engaged with the abstract system of meaningful articulations . . . , with the result that 'meaning' ceases to be a prelinguistic category given embodiment in a material envelope and is dispersed across different aspects of the text (across both speech and writing, as 'Penelope,' for instance demonstrates), inexhaustible, unfixable. It is this materiality of language that produces slippages between words (in puns and portmanteaux), or between proper and common nouns, or between pronouns with different referents. To take pleasure in this aspect of Joyce's writing is not to espouse or promote feminism, but it is to identify and celebrate a property of language denied by the hegemonic linguistic ideologies of our time—ideologies that are fully complicit with sexism (559-560).

Attridge contrasts this aspect of Joyce's writing with the predominant educational philosophies of "Conservative and Republican politicians in Britain and the U.S.A." citing its opposition to those philosophies' "interlocking web of assumptions about the primacy of the individual human subject, the transparency and instrumentality of language, the supremacy of the market economy, and the biological determination of gender roles" (560).

To demonstrate the diffusion of the instrumentality of language in *Ulysses*, Attridge cites Joyce's interrelated plays on the words "flow" and "flower," noting that when Bloom says "language of flow" in the "Sirens" episode, he is mysteriously cut off from saying "language of flowers" (560). Attridge then pursues the rhythmic repetitions and resonances of the words "flow" and "flower" throughout the novel, finding "flower" to occur more often in "Penelope" than in any other episode. He notes Bloom's alter ego's name, Henry Flower, and remarks on the alternative reading of the word as

"flow-er," citing critics attention to Molly as such. He says of Molly's exclamations over flowers that

> Most of the flowers that Molly thinks about are cultural artifacts: they are sold out of baskets, worn on the bosom, depicted on wallpaper, or put around the house. They also feature in songs and compliments, and at one point they figure in a paean to nature that moves between clichés of wilderness-worship to an admiration for efficient agriculture (it is another of those bursts of parataxis that seem to parody the stereotype of 'natural' 'feminine' utterance) . . . (560).

The cultural context of many of Molly's flowers convince Attridge that Molly "does not strive after a nature from which culture has been evacuated" (561). Indeed, he points out her unromantic response to her "female flow," and adds that, in spite of her mild irritation at its inconvenience, its presence in the chapter "doubtless has something to do with critics' predilection for the metaphor [of flow]" (561). Instead, Attridge sees Joyce's treatment of Molly's menses as allowing readers to "read the event of menstruation as a literalizing and demystifying of the myth [of female flow]" (561). He says of this treatment that "through Molly's thoughts Joyce both alerts us to the myth ([likening it to the sea]) and reduces it to a messy and inconvenient reality, for the introduction of which the author himself seems to accept some blame ('O Jamesy let me up out of this') (561).

From this complex argumentation, Attridge arrives at his final conclusion that

> [a]lthough the narrative is located firmly within the context of early twentieth-century linguistic and mental habits and is largely a parodic recycling of contemporary clichés, it manages to point beyond the strongly patriarchal structures of that word—which is to say beyond the patriarchal structures of our world—to the possibility that gender might be less rigid, less oppositional, less determined by a political and economic system. . . . To read Joyce's works as a questioning of the boundaries of that structure in the dominant Western conception of language, including the boundary between speech and writing, is to glimpse that other possibility; not because grammar is patriarchal and must be overflowed by female torrents, but because the linguistic ideology that those rigid boundaries serve is continuous with the gender ideology that gives us, over and over again, two sexes in fixed and unproductive opposition (562).

At these later points in his essay, Attridge does not hold himself to the same legalistic standards of proof he holds "pro-flow" critics to: where he cites the physical absence of the word "flow" in "female" episodes and the lack of references to water in letters as Joyce's indication of its thematic or stylistic absence from those episodes, he does not search any episodes or letters for Joyce's decision to "literalize and demystify the myth" surrounding menstruation, [2] or to present Molly's apostrophe to nature as a parodic set of "clichés of wilderness-worship." Indeed, for the latter he appears to depend on the even more established critical reflex of assuming Joyce's irony at every turn, even at his most lyrical moments. For the former, using his own logic, he should argue that the many appearances of the word "flower" in "Penelope" should signal a connection between Molly and flow since Bloom's language in "Sirens" suggests a link between the "language of flow"—which Attridge rightly attributes to Bloom—and Molly's "language of flowers." Even Bloom's inability to finish the word in "Sirens" prompts the reader to meditate on the word "flower" and to sense Joyce's awareness of and deployment of its etymological connections to menstrual blood. [3]

---

[2] Indeed, Attridge ignores the difficulty of interpreting Stephen's freighted references to the "shame" of women's "nature" in *A Portrait*, a theme that recurs—ambiguously mystified—periodically throughout Joyce's fiction. Attridge's discussion of this theme in "Penelope" in isolation from the other works constitutes just the kind of critical "forgetting" of evidence described above by Friedman.

[3] In *Blood, Bread, and Roses*, Judy Grahn discusses the etymology of the word "flower" ". . . the word flower is literally 'flow-er,' menstruator, and in much of the European tradition as well, menstruation was once called 'flowers.' Old English forms related to *blod*, 'blood,' are *blowan*, *blew*, and *blown*, meaning 'to bloom, to blossom.' In French, *fluer* means 'flow,' and *fleurs*, 'flowers.' And in German the singular *Blut* is blood while the plural *Blute* is flower; in Hungarian *ver* is blood, *veres* is red, and *ver-ag* is bloom, flower. The Karok of California held a special 'flower dance' in summer for girls who had begun to menstruate. An approving Spanish name for lesbians is *las flores*, 'the flowers,' . . . . Women are often named for flowers, and many goddesses have special flowers. The rose was the flower of . . . Aphrodite, a latter day Inanna. And Inanna's eight-pointed symbol is called a rosette and was sometimes depicted growing on a tree or vine" (Grahn 232-233). The association of flowers with menses is half of the folk metaphor for women's cycles, the fruit that follows the flower is the child that is conceived during ovulation. Molly's red and white roses also echo a traditional folk association of a red flower with the blood of menstruation and a white flower with the clear or "white" cervical mucous present at ovulation. The Oxford Classical Dictionary cites Pausanius's report that Aphrodite's attendants the *Horae*, or the Hours "bore names relating to growth and the effects of the seasons: Thallo ('Blooming') and Karpo (. . . 'crop, fruit') . . . [and their presence] was a signal proof of the divine order of the world" (OCD 727).

Moreover, Attridge does not provide any grounds for supposing that Bloom and Stephen are not being gendered as feminine in the episodes with a profusion of flowing language and a recurrence of the word "flow." And when he attacks as fundamentally sexist Cixous, Gilbert, Gubar, and all the many critics who associate "flow" with "Penelope," he ignores the diversity of their arguments. He also ignores the actual mythic foundation—or at least the patriarchal use of actual myths as the foundation—of the essentialism that figures women as closer to nature. That Joyce deploys both the myths and their traditional reception—both ironically and earnestly—provides at least some ground for these critics' varying feminist views.

Attridge's facile dismissal of other critics' perceptions and his distortion of the Gilbert and Gubar argument both call into question the way he arrives at his own conclusions. This doubt prompts an inquiry into what he may miss as he argues with such certainty. Indeed, his narrow criteria for what constitutes "flow" in language and his readiness to take Joyce at his word—to assume that Joyce always explicitly and forthrightly expressed his intentions—betrays in Attridge a simplistic approach to his subject. One example of this simplicity is his quickness to point out that since Joyce wrote to Frank Budgen that he saw "Penelope" as the earth, such a reference necessarily obviates any reading of Joyce as suggesting the flow of water in the language of the episode. Were Attridge to have lingered on the passage in the Budgen letter, he would have noticed an important internal inconsistency.

In the letter, Joyce describes the "Penelope" episode as turning "like a huge earth ball slowly surely and evenly round and round spinning, its four cardinal points being the female breasts, arse, womb and cunt . . . " (Ellmann 285). While Attridge uses this statement to argue against flow and most of the critics he takes issue with have taken it to support a reading of flow, all of them equally take it on face value. Yet if these points on

a woman's body are followed in the mind's eye, they do not trace an actual circle, but rather a sharply turning s-shaped line that does in fact suggest the switching course of flowing water. If the points are traced again and again, they trace a crude infinity sign, a symbol that while not a circle does describe or represent a cycle. Furthermore, contrary to Attridge's narrow conception of "flow" as only suggesting completely uninterrupted or unimpeded movement, the overlapping of Molly's phrases, the movement from one subject to the next, and the consistent contradictoriness of her thoughts throughout the episode all also suggests the self-justifying, sinuous movement of water as, when it is interrupted, it ever takes the path of least resistance.

It is noticeable that in "Nausicaa" when Bloom's language flows, it does so after he has sexually "participated" in Gerty's rambling monologue, a soliloquy scattered with the "O"s that pervade Molly's speech in "Penelope" and that might be read themselves as Joycean symbols of feminine flow or cyclicity. That Gerty is assimilated to a textual amalgamation of the Virgin Mary and Aphrodite—both patroness deities of sailors—makes of his masturbation his worship at her altar, his bodily participation in her divinity. Molly's associations with the Virgin and with Aphrodite, goddesses associated with the sea and with cults celebrating the cycles of nature, cast doubt on Attridge's assertion that Joyce is demystifying the connection between the sea and menstruation. It makes more sense to attribute the contradiction of Molly's peeved response to her menses and her inadvertent likening of it to the crimson sea to Joyce's pervasive technique of putting realism into counterpoint with symbolism to create his own mystifying, paradoxical effects. Stephen's speech and thought in "Proteus" also share in this mystified flow since in it Joyce draws parallels between Stephen and Gerty: they are both twenty-two; they both consider the ideal and the real, thinking about color and the diaphanous fabrics of

their existences; and they both are cultural outcasts looking for meaningful companionship.

Similarly, Bloom's involvement with flowing water in "Ithaca" can be read as part of his role as hierophant in the Eleusinian rite, wherein he is initiating Stephen into Demeter's cult. Carpentier reports that "the . . . ritual begins with cleansing in the 'the purifying element,' water" before the revelation of the goddess (Carpentier 228). Although, this association of water with Demeter and of Demeter with the finally revealed Molly does not explicitly indicate any attribution of flow to Molly, it does introduce the element of water and of the cyclic movement of the seasons into the mythic ambit that surrounds Molly.[4] The agony of Demeter's loss of Persephone also obliquely introduces menstruation as directly related to flowers, since Persephone's springtime disappearance is mythic shorthand for her menarche. That she is lost while out gathering flowers conveys the widespread folk equation of and etymological connections between menstruation and flowers.

Attridge is most perceptive when he focuses on the interplay between the form and content of Joyce's narratives. Were he to widen his scope to Joyce's other works and take a less legalistic approach, he might find the interplay between Joyce's oscillating narrative structures and the content that—while never explicitly declared by Joyce as feminine or flowing—conveys a "feminization" of patriarchal masculine cultural forms.

---

[4] In his study of archaic goddess worship Persephone: *Three Essays on Religion and Thought in Magna Graecia*, Gunther Zuntz discusses at length the prehistoric conflations of Aphrodite with Demeter/Persephone, especially in the Greek colonial outposts in Sicily and in the markedly matrilineal community at Lokri on the Italian peninsula. He says of this syncretism: "Aphrodite then, in her own right, shared in Persephone's Lokrian cult; but Persephone herself adopted Aphrodite's symbolic bird . . . She is . . . characterized, sometime more as a lovely maiden and sometimes more dignified. The authority of the goddess is felt in all of these . . . images; the shadow of death, not . . . . Strangest of all: in the place of cock or dove or chest, some of these figurines wear still another symbol. Between the breasts of the goddess stands, free, naked, winged—Eros; in the same shape, that is, in which we first saw him on his mother's arms. . . . Has then, Persephone adopted not only Aphrodite's bird but also her son? On one fragment, indeed, Eros and dove have both settled on her. The enigma of a union of the goddess of Death and of Love presented itself in Sicily; it poses itself in an extreme for at Lokri (Zuntz 163-164).

Moreover, he might find that it is in Joyce's performance of a "feminized," flowing literature, and in his emphasis on liberated female sexuality as a reinvigorating source for such art, that Joyce upholds the patriarchal notion that culture is still properly men's prerogative and province.

While Attridge levels the accusation at virtually all the Joyce critics who have preceded him of bringing patriarchal assumptions of gender oppositions to their readings of "Penelope," I would suggest that Attridge and virtually all of the critics reviewed in this introduction of reading "Penelope" have an equally strong—and perhaps equally patriarchal—bias toward isolating the episode from the rest of the text. Limited by such an approach, it is difficult to notice how the snaking movements and meanings of the novel's macrocosmic first seventeen episodes are inscribed within the flowing motion of the microcosmic "Penelope" episode, or vice versa. Indeed, rather than reading Joyce's characterization of "Penelope" as the novel's "indispensable countersign" [5] as necessarily indicating its ostracism to the separate sphere of Molly's chamberpot, it is more productive to see it as a veiled reference to her inseparable presence in Bloom's mind as he lunches in Davy Byrne's bar in "Lestrygonians," the eighth episode.

As Bloom looks around the bar, he stops to gaze at the counter, thinking "Nice quiet bar. Nice piece of wood in that counter. Nicely planed. Like the way it curves there" (U 142). He later picks up this line of thought when "[h]is downcast eyes [follow] the silent veining of the oaken slab. Beauty: it curves: curves are beauty" (144). Bloom's attention to the flowing beauty of these "counter signs" —or, technically, counter sines— is immediately followed in the text by his cogitation on the beauty of curvaceous Greek statues, statues with whom Molly as Aphrodite is just as subtly, yet inextricably and persistently linked in the course of the novel. If the sinuous motion of the "Penelope"

[5] It was in a letter to Budgen that Joyce called the "Penelope" monologue "the indispensible countersign to Bloom's passport to eternity.

episode is then actually taken as a countersign, or counter sine, of the rest of the novel, then we are compelled as readers to envision two sines countered, forming an infinity sign—or infinitely flowing sines. Even the two buzzing flies that are stuck together during Bloom's counterside memory of Molly's lively, virginal beauty on Howth and during his rumination on the formal nature of statuesque beauty suggest the narrative union of these characters and narrative forms. Bloom's and Molly's union, both a sexual and inter-gendered, releases Molly from her consignment to the bedroom at 7 Eccles Street and gives rhythmic rebirth to the novel that begins, ends and "middles" with a view of the idyllic regions of Howth's garden of Eden.

With this kind of textual integration in mind, I urge my readers to allow Molly a wider sphere of influence, albeit mediated through Joyce's participation in her cycles and her sexuality. For, I contend that Joyce cannot be understood without close attention to the ironic structures of his narratives; and further, that the structures of his narratives cannot be understood without even closer attention to Molly's fluid presence in all of his texts in various masculine and feminine guises; and finally, that Molly cannot be understood without a grasp of what Christine Froula so aptly calls Joyce's sexual dialectic. Joyce offered the world more than simple dramatic irony—he forged an ironic mode of art from his earnest mode of life, a life guided by a modern conscience yearning for a freedom from the patriarchal strictures of gender. His modernist urging of a return to an archaic approach to life and sexuality grew out of the painful sexual shaming he endured as the legacy of an imperialist Western culture. Simply put, Joyce wrote to unshame himself and his culture by unshaming the epicentral source of shame and of men's cruel drive for power, women's sexuality. That he also felt the need to co-opt women's bodily powers and rhythms into his art to give them a paternalistic legitimacy bespeaks his inability to free himself entirely from patriarchy's grasp; for he replicates

the patriarchy's psychological and institutional imperative to mimic women's perceived ontological primacy as mothers while at the same time structuring its institutions to deny them power. In this way Joyce encumbers as much as he liberates. This unintended paradox is perhaps his most ironic.

Chapter One: Joyce, Homer, and the Place of the Goddess

In this chapter, in order to discuss Joyce's ironic treatment of Homer, I will work against two blindspots in the scholarly and popular reception of Homer's epics—both regarding what is in plain view. The first is the general disregard of Homer's trivialization in the *Iliad* of Aphrodite's role as the real cause of the Trojan War; the second is the insistence that the *Odyssey's* supposedly home-loving and peace-seeking narrative is thematically opposed to the *Iliad*'s tragic glorification of war for honor. This perception of the battle-oriented *Iliad* as tragic and of the homeward bound *Odyssey* as comic has governed much of the scholarly and popular reception of Joyce's *Ulysses*. This is partly because Joyce himself made it known that his choice of the *Odyssey* as the model for his mock epic came from his desire to use a comic source, one that could encompass all of life as comedy does.[6] Yet, because I see the persistent trivialization of Aphrodite in the epics and in their reception as belying her central epical role as the true enemy of the Greek system of social honor, I also see Odysseus' hostile, often violent resistance against challenges to that system as a continuation of the *Iliad*'s bellicose spirit.[7] Based on this discussion, I argue that Joyce ironically mimics Homer's negating marginalization of the powerful goddess in the epics such that she becomes paradoxically, and positively, central to *Ulysses*.

In the epics, the Greek warriors' anxious grief over their lost honor, their *akhos*[8] is a recurrent, motivating theme. The deaths of their friends in battle, their nine-year

---

[6] In *Greek and Roman Themes in Joyce*, Brian Arkins, discusses Joyce's choice of the *Odyssey*, and cites what he calls "the dictum that comedy is a more inclusive genre than tragedy, that all human life is its theme and not some narrow segment of it" (Arkins 49).

[7] Here I draw on Paul Friedrich's analysis of Aphrodite's motivating role in the *Iliad* in *The Meaning of Aphrodite*.

[8] *Akhos* is the Greek word for grief that is particularly tied to the grief of war by virtue of its etymological relationship with Akhilleos' name.

inability to defeat the Trojans, and their longing for home are all proximate causes for this grief.[9] And within the texts and throughout the critical tradition there is a reflexive consensus that the unfaithful "Argive Helen" is its ultimate source. But these sources of *akhos* mask the actual, and not secret, first cause of the Greeks' exertions in the epics—Aphrodite. Indeed, in both works, the mostly ignored goddess is debased and ridiculed to the extent that she serves as comic relief for what appear to be the epics' more serious themes.

I contend that in so trivializing the goddess of love, Homer obliquely reinforces the epic honor code and the organized violence necessary to uphold it. Moreover, Joyce's more obvious ironic use of Homeric epic in *Ulysses*—the emblem of which is his juxtaposition of Odysseus' heroism with Bloom's mild manner—is grounded in his deeper ironic critique of Homer's disrespectful treatment of the smile-loving deity. However much Joyce admired Odysseus as a comic hero, an ancient man in full—father, husband, lover, son, king, warrior, adventurer—his ironic use of the Greek hero as a model for the Molly-bound Bloom is grounded in his pointed inversion of Homer's valuation of war over love. Thus, Joyce's ironic treatment of Aphrodite in *Ulysses*, intricately bound as it is to his characterization of Molly Bloom, provides a deeper, structuring kind of irony in the novel.

Fundamental to this ironic yet earnest focus on the love goddess is Joyce's mimicking of her Homeric marginalization and, simultaneously, his veiled, conscious centering of her in the novel. To effect this narrative paradox, first he translates her obscurity in the epics and in the reception of the epics as her museum-bound stasis in the novel. Then he "transmigrates" her statue's trapped essence, the force of love, into the unintellectual Molly's sexually-free, menstruating body. This subtly established stratum

[9] See Erwin Cook's article, "Agamemnon's Test of the Army in Iliad Book 2 and the Function of Homeric Akhos." in the *American Journal of Philology* for a discussion of the role of *akhos* in the *Iliad*.

of irony not only grounds the novel's ironic surface contrast between ancient grandeur and modern banality, it also reveals Joyce's intention to replace the epic code of honor with a modernist code of love.

For this discussion, I draw on Erwin Cook's view of the *Odyssey* as Athens' primary cultural foundation text, attending to the Greek distinction between Greek culture and foreign barbarity that he sees Homer as textually enshrining in it. According to Cook, implicit to this chauvinistic outlook is the notion that only Greeks, especially Athenians, have full possession of *metis*, or cultural skill. From this perspective, Odysseus, as archetypally clever Athenian, is bound to outwile his less cultured adversaries before ever leaving home. On their side, these female or feminine-identified barbarian adversaries—e.g. Circe, Calypso, the sirens, Poseidon, Polyphemus, etc.—possess to varying degrees a surfeit of *bie*, or natural force or violence. Cook notes that though Odysseus too demonstrates *bie*, Homer represents it as exhibited mainly, and cleverly, in response to the barbarian *bie* that obstructs his honorable return home with his *metis* intact (Cook 151-152).[10] His ability to outwit his supposedly uncultured adversaries, especially his ultimate ability to resist, or at least tire of, the "animal" sexual charms of some of them, establishes him as a paragon of Greek culture (63).

But Homer's total representation of the *metis-bie* distinction is internally contradictory insofar as key to Odysseus' triumphant return to Ithaca is not his ability to resist the lure of a return to uncivilized, sexually unlimited nature, but rather his acquisition of "barbarian" artifacts—especially articles of woman-produced cloth—that, upon closer inspection turn out to be fundamental to pre-Homeric cultures. Specifically, Aphrodite's syncretic roots in prehistoric and Bronze Age Central European,

[10] In "Agamemnon's Test," Cook views Odysseus' rallying of the demoralized Greek troops as his expression of *metis* insofar as he is urging them to overcome their natural preference for comfort over the impulse to stay and fight for cultural honor.

Mediterranean, and ancient Near Eastern goddess worship and its cloth-making traditions contradict Homer's reactionary representation of the goddess as anti-cultural.[11] With the Iron Age establishment of the Olympian pantheon, elements of the archaic, cross-cultural love goddess were refracted into the "lesser" local Aegean Aphrodites that Olympian Aphrodite replaced. Some of these local goddesses were reduced to the status of legendary heroine, and several of them appear in the epics: Circe, Calypso, the sirens, Nausicaa, even Penelope and Helen.[12] Their presence in the epics—paradoxically possessed of cultural skills and artifacts, even as they are labeled as threats to the Greek honor culture—suggests a pre-existing and deliberately occluded cultural context for the Greek system.

What commands my attention then, is the so-called barbarians' predominant femininity and their archaic associations with Aphrodite, the barely mentioned, ridiculed prime mover of the Trojan War. Her endurance and power as an extra-epical divinity is attested to by the fact that her archaic cultural legacy intrudes itself into Iron Age texts that would deny it. Moreover, the "comic" stories of her repeated abasements and subsequent re-emergences rehearse her primordial descent/ascent mythos, suggesting Homer's inability to overcome her cultural presence with belittling narrative devices. Moreover, the cycling humiliations and recoveries she undergoes—both within the epics and in her wider mythos—stand as templates for the ordeals that seem to authenticate Odysseus' standing as a cultural icon. It is her structuring, authenticating reach from behind the Homeric veil, combined with her role as the initiator of the epics' action that impel me to see her as paradoxically central to texts that try to banish her.

---

[11] For a full discussion of this background see E.J.W. Barber's *Prehistoric textiles: the development of cloth in the Neolithic and Bronze Ages with special reference to the Aegean*.

[12] My discussion here and elsewhere in this chapter of the "faded" local Aphrodites and of the goddess' complicated pre-Greek genesis is based on Paul Friedrich's theory in *The Meaning of Aphrodite*.

Ultimately, even as Joyce consciously, ironically mimics Homer's apparently unconscious textual paradox of the marginal yet central goddess, he also upholds the Homeric designation of uncontrolled femininity as barbarian. His representation of Molly Bloom as unschooled, natural, highly sexualized, with a mind and body that flows unstopped by cultural rules of logic, propriety, or punctuation is evidence of this designation. The Joycean critique of Homer comes in his valorization of women's flowing force, his positive view of their *bie,* their bodily force, as over against—as redemptive of—bellicose, honor-bound masculine *metis*, or cultural skill. Basic to his critique is the notion that without accepting our honor-ignoring animal nature, humans are doomed to a kind of barbarity strangely and proudly labeled culture. From this perspective, I trace Joyce's reincarnation of the soul of the museum-entombed Aphrodite—much-referred to as "Venus" but only once actually called Aphrodite in *Ulysses*—into the sexually-quickened, unfaithfully faithful body of the menstruating Molly Bloom. By way of this analysis, I demonstrate that Joyce's deeper ironic treatment of Homeric epic, the one beyond the surface contrasts between ancient and modern, lies in his conscious, fond re-centering of the marginalized "barbarian" goddess.

Furthermore, I suggest that the critique of history implicit to Joyce's ironization of Aphrodite's place in Homeric epic—his complaint that with the millennia of so-called civilization that had accrued from Iron Age Greece up until the twentieth century, humanity was still barbarously killing itself over matters of honor and greed—is derived from Giambattista Vico's historically-informed critique of the epic genre as glorifying war to universal human detriment. In suggesting this, I go a step beyond the traditional position that Joyce's stance against war is evident principally in his choice of the *Odyssey* over the *Iliad* as his narrative model. Moreover, given that Vico's work on the epic was an eighteenth-century contribution to a centuries-long discussion on the significance and

value of the epic, Joyce's ironic treatment of Aphrodite emerges as more than a whimsical, pacifist, modernist turn on a classic: it stands as a serious literary archeology of human motives, deeds, and prospects.[13]

THE ECLIPSE OF THE GODDESS

In the "Scylla and Charybdis" episode, Buck Mulligan's mock praise of the goddess in the library, his hailing of her as "the foamborn Aphrodite," is the only time the goddess' Greek name appears in the novel (U 165). Some of her latter-day Latinized appellations as "Venus," some popular modern usages of "Venus," and even a made up, pseudo-Homeric "Venus" epithet all appear, but it is only the one time in the library scene that her original, archaic name appears in the text. Once it becomes clear that Aphrodite—or more precisely, her essence as love—is thematically central yet textually marginal to the novel, her appearances in it as derivative "Venuses" indicate Joyce's intention to underscore how rarely she appears on Earth. Yet, in spite of this single utterance of her name, Joyce evokes the goddess in unexpected, veiled ways throughout the novel. In *Greek and Hellenic Culture in Joyce*, R.J. Schork lists both explicit and oblique uses Joyce makes of the goddess in the novel. He also cites references Joyce makes in his notes to *Ulysses* to the research he did on the Aphrodite mythos.

Schork lists the first indirect reference Joyce makes to Aphrodite in *Ulysses* as Buck Mulligan's remark near the end of "Telemachus" about red-headed women being sexually passionate (U 19, Schork 45).[14] He explains that this refers to Aphrodite's frequent artistic and literary depiction with copper-colored haired as a symbolic indication of her provenance from Cyprus, an island known and named for its copper

[13] See Masaki Mori's discussion of the place of epic in European philosophies of history in *Epic Grandeur: Toward a Comparative Poetics of the Epic*.

[14] Schork attributes this comment, "Redheaded women buck like goats," to Haines, but I read it as the second of three exclamations Mulligan makes that are each interrupted by narration (U 19).

mines (45). Schork registers the brief mention in "Nausicaa" of a man named Wilkins who was seen "in the high school drawing a picture of Venus with all his belongings on show," a passage that shadows Bloom's own public masturbation in "Nausicaa" in front of Joyce's own narratively drawn Venus, Gerty McDowell (U 304). He also notes Mulligan's report in the library of seeing Bloom looking at the "mesial groove" of the Aphrodite statue in the museum wherein Mulligan wittily refers to a famous statue called, "Venus Kallipyge," or "Venus of the Beautiful Buttocks" (165). Schork connects this epithet with a later description in "Circe" of an hallucinated horse as "gallantbuttocked," an alternative translation of "kallipyge" (165, 460, Schork 46).[15]

He further links this focus on buttocks with Bloom's sexual preoccupation with Molly's bottom, noting that it is apparent in the sixteenth episode, "Eumaus":

> in Bloom's thoughts when he shows Stephen a faded photo of Molly. The husband, 'being a bit of an artist in his spare time,' has a classical frame of reference. He recalls that 'no later than that afternoon he had seen those Grecian statues . . . . marble could give the original, shoulders, back, all the symmetry, all the rest' (46)

Since Bloom's mind's eye seems to be going from the top down from behind, "[a]l the rest" appears to refer to the buttocks as the rest of the statue's "original," a goddess-like woman. The euphemized understatement of this phrase communicates the sexual charge Bloom uncomfortably feels just thinking about a woman's buttocks while in conversation. This discomfort is an echo of the sexual shaming and humiliation he has just undergone in "Circe," an ordeal narratively tied to his implied interest in and

[15] Schork assumes that because Mulligan names the Venus Kallipyge statue, that Bloom was looking at a reproduction of it. But in his explanatory notes to *A Portrait*, Chester Anderson reports that the statue in the National Museum that Stephen refers to as an exemplar of feminine beauty in his disquisition on aesthetics is the reproduction of Praxiteles' *Aphrodite of Knidos* that the museum had on exhibit in 1904 (P 534). Gifford also reports that this reproduction was displayed in the rotunda of the museum with other reproductions of classical statues. The statue's display in the rotunda, for "[a]ll to see," tracks with Bloom's intention in "Lestrygonians" to look to see if it has an anus (U 144). And, since Venus Kallipyge is a Hellenistic statue, and one that was not highly regarded by Victorian art critics, it is unlikely that it was included in the collection.

identification with the sexual masochism described by Sacher-Masoch in his autobiographical novel, Venus in Furs.

Schork notes a reference in "Circe" to the German novel in the testimony of "MRS BELLINGHAM," in which she tells of the letters Bloom has written to her "with fulsome compliments as a Venus in furs" (U 380, Schork 47). But he does not seem aware of the clearly drawn connection between Bloom's ambivalent compliance with Molly's infidelity and the obsessive need Sacher-Masoch, a man also named Leopold, had to see and write about his fur-clad wife having sex with other men.[16] Nor does he notice that Bloom mimics Sacher-Masoch and his fictional heroes when he peeps through the keyhole to see Molly standing up in the bathtub in "Circe" wearing only a fur hat during the scene in which her sex with Boylan is described. The last Venus references in *Ulysses* that Schork cites come in another hallucinated moment of "Circe" when, just

[16] Joel Schlemowitz's description of Sacher-Masoch's life and works evinces parallels between the German author, his characters, and his aesthetic sensibilities and Joyce's fictional universe: "On December 8, 1869 Leopold and [aspiring novelist] Fanny [Pistor] signed a contract making Leopold von Sacher-Masoch the slave of [the fancifully self-declared Baroness] Fanny Pistor Bogdanoff for the period of six months, with the stipulation, doubtlessly at Sacher-Masoch's suggestion, that the Baroness wear furs as often as possible, especially when she was in a cruel mood. Sacher-Masoch was given the alias of "Gregor," and fitted out in disguise as the servant of the Baroness. The two traveled by train to Italy. As in the novel, he traveled in the third class compartment, while she had a seat in first class, arriving in Venice (Florence, in the novel), where they were not known, and would not arouse suspicion. In the novel, Wanda has their portrait painted, reclining in furs with a whip, with Severin at her feet. In life they were photographed in much the same pose, complete with Fanny's whip held casually in her hand. One doubts not that it was used occasionally to punish the craven servant when the fur-clad mistress became impatient with her slave. As in the novel, the mistress acquires a lover to inspire the slave with the pangs of jealousy that would only heat the ardor of his passionate submission to her. In life it was an actor named Salvini, in the novel he is promoted from actor to cavalry officer, Alexis Popadopolis and given the change of nationality from Italian to Greek. He is also made the epitome of brutal, controlling, swaggering machismo. . . . Sacher-Masoch's imagination was very taken with romanticizing life, not just in the characters in his writing, but in his own life. Through real-life events he created as much fanciful invention as in a novel, and in turn, in this novel, he takes his life and turns in back again, into a sublime example of creating a grand, romantic myth out of one's own life. He was an impish dreamer, a poet of the perverse, so strange and misunderstood when lumped together with the prose-writers of the perverse. As Sacher-Masoch's biographer, James Cleugh, perceptively points out: 'Leopold's mind instinctively rejected both the indifferent and the scornful attitude to life. He remained all his days an enthusiast, a builder of utopias.' It is in this spirit that 'Venus in Furs' is best understood: as Sacher-Masoch's vision of the utopia-builders, the regal empress and the loyal slave at her feet, having created for themselves, against the conventions of their day, a utopia of two" (http://homepage.newschool.edu/~schlemoj/imptopia/sacher-masoch_venus.html).

after Bloom orates his platform for civic reform, "the keeper of the Kildare street museum appears dragging a lorry on which are the shaking statues of several naked goddesses, Venus Callipyge, Venus Pandemos, Venus Metempsychosis . . ." (U 400). In Schork's footnote discussing Joyce's entry on Venus Pandemos in his notes for *Ulysses*, Schork reports that the article on Aphrodite in the eleventh edition of the *Encyclopædia Britannica* that Joyce used explained "that the Pandemos manifestation of the goddess was represented 'as riding on a goat, a symbol of wantonness'" (Schork 278). He adds that this was an iconographic association that Joyce would have understood (278).

Schork leaves off the end of the sentence of the passage in the novel, which goes on to enumerate the rest of the lorry's contents:

> (. . . plaster figures, also naked, representing the new nine muses, Commerce, Operatic Music, Amor, Publicity, Manufacture, Liberty of Speech, Plural Voting, Gastronomy, Private Hygiene, Seaside Concert Entertainments, Painless Obstetrics and Astronomy of the People.) (U 400).

Since one of the nine "old" muses, Urania, the muse of astronomy and of universal love is an aspect of Aphrodite, an exalted form of the goddess mentioned in the Britannica article, and since one of the new muses Joyce lists, Amor, is the Latinized name of Aphrodite's son Eros, Schork's omission of this part of the sentence seems of a piece with his failure to connect the Venus Kallipyge references with the novel's larger theme of sexual and bodily shame and redemption. Rather he is content to view these references simply as amplifications of Joyce's apparently only superficially entertaining, discrete, and suggestive classical allusions in the novel. When Joyce names Bloom's ninth new muse, "Astronomy of the People," he mixes the English translation of Aphrodite's Urania aspect with the goddess' manifestation as the Latin/Greek hybrid Venus Pandemos. Perhaps most important for my argument, Schork's understandable lack of awareness of Joyce's implication of Aphrodite Urania in these Venus references

bespeaks Joyce's effectiveness in making the goddess appear marginal to the novel's purposes.

Lastly, Schork mentions in passing Joyce's use of the Venus and Adonis motif in Stephen's library disquisition on Shakespeare's life and art in the "Scylla and Charybdis" episode. He does not discuss the significance of Stephen's comparison of Shakespeare's psychological "wounding" at the hands of his seductive and unfaithful wife, Anne Hathaway, with Adonis' mortal wounding, caused ultimately as it is by Aphrodite's pursuit of him. Schork does mention Adonis' reincarnation into a blood-red flower, though, and explains Aphrodite's association with flowers: "Aphrodite herself is associated with flowers and gardens; in Crete her primary cult-name is Antheia (Lady of Flowers)." He adds that Joyce would have found this epithet also in the Britannica article, and that he used it in a paradise scene in *Finnegans Wake* (Schork 48).

His casual mention of the Venus and Adonis motif's presence in Stephen's library dialogue on Shakespeare ignores its deeper implication in the "consubstantiation" of Shakespeare with Stephen and Bloom in the brothel mirror in "Circe." Adonis-like, these two characters' minds avoid the female "deities" in their lives—Bloom is staying away from home while Molly begins her affair with Boylan and Stephen is hounded by his mother's furies—and seem to transmigrate, one into the other, throughout the novel. And just as Adonis is identified with a flower, Bloom bears a flower association by virtue of both his name and the name of his lonely-hearts alter-ego, Henry Flower. Stephen's first name means "garlanded," perhaps implying his ultimate initiation into the mythic ambit of the love goddess who was sometimes called "kourotrophos," or "rearer of boys" (EB 167). The myth-linked interpenetration of Bloom's and Stephen's consciousnesses, especially in "Circe," grants to these ordinary human characters something like Aphrodite's many syncretic manifestations or "reincarnations," in epic and mock-epic

alike. Thus, I claim that the manifestations of Aphrodite (all but one as actual and fanciful forms of Venus) that Joyce ironically evokes in the passages cited by Schork resonate beyond the merely localized meanings he finds in them.

The one manifestation of the goddess that Schork cites as bogus is "Venus Metempsychosis," saying of it that

> [it] has nothing to do with Aphrodite or mythology: metempsychosis is the Greek term for transmigration of souls. The meaning of this word was explained to Molly by Leopold Bloom, as he brought breakfast up to her bed in "Calypso" (U 4.339-42). The term reappears in the text here only because of its Greek etymology and its pseudo-Homeric ring of epic grandeur—or at least, of polysyllabic pomposity (Schork 47).

I think, on the contrary, that because the "bogus" term sends the reader's mind back to "Calypso," where Molly makes her first appearance, that it is possibly the most significant of the Venus references. Moreover, I would argue that its made-up whimsy veils its significance as a hint at the structural irony of Aphrodite's marginal yet central narrative role. That is, because in "Calypso," Molly is said to resemble the nymph in the picture over the bed of "The Nymph at her Bath," she is assimilated not only to the *Odyssean* nymph, Calypso, but also to the nun-nymph who steps out of the picture and is "reborn" as a plaster statue in Bloom's hallucination in "Circe." When Joyce has Bloom explain reincarnation to Molly, he not only makes clear the earthy Molly's ironic standing as a fictional reincarnation of Homer's magical nymph, but he also subtly establishes a tie between metempsychosis, Molly, and mythical nymphs; in the passage in which, after Bloom notes Molly's likeness to the framed nymph, he uses nymphs as exemplars, saying, "—Metempsychosis . . . is what the ancient Greeks called it. They used to believe you could be changed into an animal or a tree, for instance. What they called nymphs, for example" (U 53).

This tie between Molly and a transmigrating nymph is reprised in "Circe" by means of the sentence that lists the Aphrodite-associated "plaster figures" right after the mention of Venus Metempsychosis. This linkage subtly signals that the animated plaster nun-nymph that appears later in "Circe" is a pseudo-ethereal reincarnation of the quasi-pornographic bathing nymph in "Calypso." After the plaster nymph's appearance in "Circe" and after her plaster cracks, Molly appears, rising from her bathtub as a Venus in furs. This return to "the bath of the nymph" closes the mental circle that begins in the reader's mind with the naming of Venus Metempsychosis. That is, this unassuming, made-up Venus reference calls the reader back from the plaster statues, the nun-nymph, and Molly in furs in "Circe" to the "Calypso" episode's bathing nymph, a figure which functions as both an exemplar of metempsychosis and as a double for Molly. When this doubled figure appears in "Circe" as the veiled plaster nun-nymph, her ultimately unveiled plaster body cracks open, lets out a sexual/menstrual stench, and seems to narratively "hatch" Molly out of the tub's half shell. Bloom's inclusion of nymphs in his explanation of metempsychosis as one of the forms into which souls are reincarnated supports my view of the nymph as the main vehicle by which Molly becomes the reborn Aphrodite.

While the surface irony between the nymph Calypso and Molly ostensibly depends only on the contrast between mythic other-worldiness and modern earthiness, the dynamic structural irony between Molly as naked woodland nymph and Molly as wimpled plaster nymph depends on an archetypal dichotomy of femininity as alternately profane and sacred. Whereas Homer labors to draw this split with characters clearly distinguished as either wanton or chaste, in Joyce's hands, it is synthesized in his persistent use of buttocks as a multi-leveled, paradoxical symbol of the two-sided beauty of women. In his discussion of Joyce's research on the goddess, Schork inadvertently

points to a possible source of inspiration for Joyce's artistic decision to attach this symbol to his two-sided Aphrodite:

> There is archival evidence that Joyce himself engaged in some research on the origins of the cult of Aphrodite of the Beautiful Buttocks. Among his notes for "Circe" is the following crossed—and geographically specific—entry: "Venus Callipyge Syracusas" . . . . This item . . . refers to a bizarre anecdote about two mortal sisters who lived near Syracuse on Sicily. To settle a dispute over which sister had the more beautiful rear curves, they agreed to moon a passing youth. He gazed and decided in favor of the older sister. Later his junior brother repeated the viewing but decided in favor of the younger woman. The two pairs of siblings married, an event commemorated in a line of verse: 'In Syracuse there was a yoked-pair of beautifully buttocked sisters.' The couples dedicated a temple to the wives' patroness, Aphrodite, the goddess who shared their physical attraction. The full version of this etiological anecdote is found in a second-century A.D. collection of curiosities, Athenaeus's *Banquet of the Learned* . . . . Joyce probably ran across a summary of the tale somewhere, perhaps in Roscher's *Lexikon* . . . (Schork 46).

The distinction between older and younger sister invites speculation that Joyce's choice was bound up in his decision to modernize an ancient text. Certainly the choice between the brothers and the peaceful, comic outcome of double marriage and religious devotion contrasts with the tragic outcome of the choice of Paris, and with the fate of Penelope's suitors. The synthesis that takes place between the older Bloom and younger Stephen in the Shakespearean mirror, tied as it is to the Venus and Adonis story, also echoes this more obscure Venus legend. The backgrounded synthesis between Molly and the Blooms' daughter, Milly, and Bloom's passing fantasy in "Ithaca" that Stephen and Milly could eventually be a couple seems also to mirror the structure of this legend. That this synthesis offers a "mortalized," even banalized, epic contest theme is consonant with Joyce's ironic narrative aims. Joyce works to marry what Homer tries to put asunder when he constructs his layered coupling of alternately debased and elevated male characters—e.g. Bloom's civic utopianism as against his sexual masochism, and Stephen's high scholasticism as against his sexual debauchery—with his alternately ethereal and earthy female "divinities."

Most significant in this regard is that although a woman's buttocks—a master symbol for a doubled unity—become the novel's narrative centerpiece, nowhere in *Ulysses* does Joyce mention the Syracuse legend. His possible hint at it, his shift from first spelling it the way it is spelled when referring to the famous Italian statue, with the Greek letter "kappa," to later Latinizing it with a "cee" to refer to the legend he researched, might be consonant with his one use of the Greek name of the goddess. The "Kallipyge" reference appears in the same passage in which Mulligan speaks her Greek name and then quotes Shelley's praise of her in *Prometheus Unbound*. This combined reference, evoking as it does both Shelley's ethereal, high culture goddess and the provocative statue that once stood in the decadent palace of Nero, enacts the doubling effect Joyce is intent on establishing. The obscurity of the comic Venus Callipyge legend, couched as it is behind Mulligan's reference to the statue, and the obliqueness of his reference to Shelley's exalted Aphrodite suggest that the profane sexuality that attends most of the rest of the Venus (qua Venus) references in the novel serves as a veil over the narrative structure that Joyce's "doubled" Aphrodite provides for it. Thus, Joyce's ancient Venuses hide his modern Aphrodite. Moreover, his conscious obscuring of the goddess at the center of his mock epic stands in contrast to her unconsciously marginalized, yet remarkably consequential, appearances in Homer's epics.

THE LOVE GODDESS IN EPIC

To understand the contrast between Joyce's playful yet purposive obscuration of Aphrodite and Homer's apparently reflexive impulse to make her trivial, it is necessary first to examine her appearances in both the *Iliad* and the *Odyssey*. She appears overtly only twice in the *Iliad*, both times coming to the rescue of Trojan warriors. The first time comes right after the two not yet warring parties have sworn to settle the dispute over Helen by having Menelaus and Paris fight each other to the death. If Paris wins, Helen

stays in Troy. If he loses, she goes back with Menelaus with her queenly wealth, and the Trojans pay a fine for the loss of honor the entire affair has incurred against the Greeks. After having his spear and his sword broken in the duel, Menelaus desperately grabs and drags Paris by the helmet, such that its strap begins to choke him. Seeing this, Aphrodite swoops down, breaks the strap and carries Paris away from the fight and back to his bedroom. Disguised as a favored old servant of Helen's, she then goes to Helen who is in a watchtower at the edge of the city, looking out at the battlefield. She tells Helen that Paris is calling for her from his bedroom. Helen recognizes Aphrodite through her disguise and refuses to go, saying to her,

> Goddess, why do you thus beguile me? Are you going to send me afield still further to some man whom you have taken up in Phrygia or fair Meonia? Menelaus has just vanquished [Paris], and is to take my hateful self back with him. You are come here to betray me. Go sit with [Paris] yourself; henceforth be goddess no longer; never let your feet carry you back to Olympus; worry about him and look after him till he make you his wife, or, for the matter of that, his slave—but me? I shall not go; I can garnish his bed no longer; I should be a by-word among all the women of Troy. Besides, I have [sorrow in my heart] (Iliad 3.398-409).[17]

In response, Aphrodite scolds Helen for her disrespect and threatens that the great love she feels for her will turn into to just as much hate if she does not comply. Helen backs down and returns to Paris, telling him that his retreat proved him less of a man than Menelaus. Here Homer portrays Helen with some complexity; the resistance she musters against the goddess, her disgust at Paris, and her words express her own shame at her erstwhile inability to resist the desire Aphrodite instilled in her for Paris. Yet, her ultimate capitulation to the goddess diverts attention away from Aphrodite's power to compel humans and gods to err and directs it back to her "feminine weakness." By contrast,

[17] Here I am using Samuel Butler's translation of the *Iliad*, a translation Joyce had read.

Joyce takes pains to sympathetically complicate Molly's infidelity by showing Bloom's psychological implication in the psychological and behavioral patterns of their marriage.

Aphrodite's second appearance comes in *Book Five* when her son, the Trojan Aeneas, is losing in battle to the acerbic Greek, Diomedes. She can look on no longer when she sees that the Greek warrior has crushed Aeneas' hip socket with a sharp boulder that has broken the skin and caused his blood to gush out. She descends upon him, folds her gown around him to protect him, and begins to lift him up to take him away when Diomedes slashes at her with his sword and nicks her on the heel of her hand. Diomedes heckles her threateningly:

> Give way, daughter of Zeus, to war and combat at close quarters,
> Or is it not enough that you deceive cowardly women?
> Yet, if you wander into war, why then, I guess,
> You will shudder at war even when you learn of it from another (5.348-51)

She shrieks, drops Aeneas, and flees while Apollo picks him up, repels Diomedes further attacks, and carries him away to be healed in his own temple in Pergamus. Meanwhile, on Mt. Olympus, Aphrodite is comforted at the lap of her mother, Dione, while Athena mocks her in front of Zeus and the other gods. Athena asks ironically if Aphrodite has been scratched by the brooch of some other Greek woman whom she has tried to get to go over to the Trojans' side. Zeus, while not exactly joining in this mocking, smiles and patronizes Aphrodite by saying,

> Not to you, my child, have been given the works of war;
> You, rather, should attend to the charming works of marriage,
> All *those* things are the concern of Athena and fleet Ares (5.428-30).

In so saying, Zeus diminishes and seems to deactivate Aphrodite, since she makes no more brave forays into the rest of the epic fray. When Bloom faces his own battle in Barney Kiernan's pub, he re-invites Aphrodite back into war and combat when he says in response to the citizen's insistence on the need for manly force in the face of injustice,

> . . . it's no use . . . . Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the very opposite of that that is really life. . . . Love. . . . I mean the opposite of hatred (U 273).

Surveying different critical reactions to this episode in the epic, anthropologist Paul Friedrich notes that its interpretation ranges from "'comic relief'" and "'humor'" to evidence that it is "'a last gurgle' of the warlike [Near Eastern goddess of love and war] Ishtar, from whom Aphrodite allegedly evolved" (Friedrich 62). Friedrich also concurs with the interpretation of the passage as being meant to illustrate that the gods may and do mock and laugh at each other, but that mortals never laugh at the gods (62). He says of the scene in the third book that in Aphrodite's compulsion of Helen back to Paris' bed, the rape of Helen is reenacted. In this reenactment he sees Homer implying Helen's own lack of guilt in spite of many characters' references to her as the "cause" of the epic's profligate destruction. For Friedrich, this passage then "condense[s] and convey[s] the complex mental state of Helen . . . [and shows that] Aphrodite 'projects' impulses and attitudes that create conflicts for Helen and that deepen the plot of the epic as a whole" (61). I contend that that though Helen feels guilt and is portrayed with some psychological complexity, it is in Diomedes taunt to Aphrodite that the Homeric attitude to Helen is made clear: her guilt resides not simply in her actions, motivated as they are by the inner promptings from the goddess, but rather in her ontological weakness as a woman and her consequent inability to resist those promptings.

As trenchant as Friedrich's observations are, the fact that he lifts these passages up out of the epic train of action causes him to miss how much the plot wholly depends on Aphrodite's actions for its motion. Indeed, at the beginning of *Book Three*, the Achaeans have only just arrived to retrieve Helen and have brokered the deal to have Paris and Menelaus settle the dispute head to head. After Aphrodite saves Paris and ensconces him safely in his bedroom, it is unclear what will happen next. At the end of

Book Three, the Greeks believe that they will soon regain Helen, her wealth, and the honor payment they had been promised by the Trojans. No official word is heard from the Trojans and all that is known is that Paris still feels entitled to having Helen in his bed. Then, at the beginning of *Book Four*, Zeus, Hera, and Athena confer about what should happen next. [Zeus] then begins to tease [Hera], talking to her so as to provoke her:

> Menelaus . . . has two good friends among the goddesses, [Hera] of Argos, and [Athena] of Alcomene, but they only sit still and look on, while [Aphrodite] keeps ever by [Paris'] side to defend him in any danger; indeed she has just rescued him when he made sure that it was all over with him—for the victory really did lie with Menelaus. We must consider what we shall do about all this; shall we set them fighting anew or make peace between them? If you will agree to this last Menelaus can take back Helen and the city of Priam may remain still inhabited. (4.5-16).

Their pride provoked at this comparison with Aphrodite, the two goddesses, rationalizing that all of their effort on the part of the Achaeans should not be wasted, decide that Troy should be sacked even though none of the Trojans are sympathetic to Paris. Athena immediately flies down among the Trojan host and prompts Pandarus to shoot an arrow at Menelaus. The arrow hits Menelaus but because it hits his thick leather belt, the wound is not mortal. But before this is clear, his brother, Agamemnon, is moved by the prospect of his future *akhos* over lost honor to the point of forgetting about pursuing the original agreement any further. At his wounded brother's side he says,

> Dear brother, . . . I have been the death of you in pledging this covenant and letting you come forward as our champion. The Trojans have trampled on their oaths and have wounded you; nevertheless the oath, the blood of lambs, the drink-offerings and the right hands of fellowship in which we have put our trust shall not be vain. If he that rules Olympus fulfil [sic] it not here and now, he will yet fulfil it hereafter, and they shall pay dearly with their lives and with their wives and children. The day will surely come when mighty Ilius shall be laid low . . .[as a] punishment [for] their present treachery. This shall surely be; but how, Menelaus, shall I mourn you, if it be your lot now to die? I should return to Argos as a by-word . . . We shall leave Priam and the Trojans the glory of still keeping Helen, and the earth will rot your bones as you lie here at Troy with your purpose

> not fulfilled. Then shall some braggart Trojan leap upon your tomb and say, 'Ever thus may Agamemnon wreak his vengeance; he brought his army in vain; he is gone home to his own land with empty ships, and has left Menelaus behind him. Thus will one of them say, and may the earth then swallow me. (4.154-183)

Agamemnon's grief over the possible loss of his brother seems only translatable in terms of his *akhos* over the possible damage to his and the Greeks' honor if Menelaus dies. His reaction to this pain—his decision to make an immediate siege of Troy with no further talks—is clearly presented in the text as wholly justified and righteous. This development is clearly the final link in the causal chain that began and then recurred with Aphrodite's two stagings of Helen's rape. Paradoxically, at this point in the epic, the goddess is nowhere in sight.

Moreover, implicit to Paris' isolation as hated among Achaeans and Trojans alike is his "participation" in Aphrodite's divinity. That is, his descriptors and actions all stand in the Aphrodisian semantic field: his helmet strap is "much embroidered," an epithet of Aphrodite's famous girdle; he is "shining in his raiment and his own beauty" much as Aphrodite is after being dressed and anointed by the Graces or the Hours; he "looks, not like a man returned from battle, but like one going to or coming from a dance," dancing being the province of Aphrodite and the Graces (Friedrich 59). Given his firm situation in the honor-flouting Aphrodite's mythic compass, whatever blame goes to Paris for the carnage to come ultimately goes to Aphrodite. And, by the end of *Book Four*, the carnage has begun with a vengeance, with Achaeans and Trojans falling equally all around, both sides urged on by their supporting deities—with the notable exception of Aphrodite, the cause of it all.

When Bloom and Stephen experience their own modern kinds of *akhos*—the lonely Bloom at the prospect of Molly having sex with Boylan, and the melancholic Stephen Dedalus over his artistic and personal isolation—their relief comes ultimately in

the house of Aphrodite's protégées, the prostitutes of the "Circe" episode. For Bloom, the humiliating surrender to his masochistic sexual proclivities at the hands of the brothel madame, Bella Cohen, somehow gives him perspective on Molly's infidelity. Stephen bodily immersion in the dance of the Hours with the prostitutes named for earthly life—Zoe, Florry, and Kitty—bespeaks his initiation into the cult of the love goddess.

In the epic, in spite of Aphrodite's now conspicuous absence from the battle, Athena nurses her animus toward the love goddess at the start of *Book Five*. For, it is not long after the fifth book begins that she responds to the wounded Diomedes' prayers to her by encouraging and strengthening him. As he prepares to return to battle, she instructs him thus:

> . . . Fear not, Diomed, to do battle with the Trojans, for I have set in your heart the spirit of your knightly father Tydeus. Moreover, I have withdrawn the veil from your eyes, that you know gods and men apart. If, then, any other god comes here and offers you battle, do not fight him; but should [Zeus]'s daughter [Aphrodite] come, strike her with your spear and wound her (5.123-130)

Thus is Aphrodite present in *Book Five* even before her rescue of Aeneas from Diomedes. Moreover, she further hovers meta-narratively over Diomedes' motivation to fight insofar as his determination to kill Aeneas is rooted in his desire to take the Trojan's horses, horses dishonorably bred by Aeneas' father, Anchises. Diomedes explains the incident as he prepares to take on Pandarus and Aeneas, both charging toward him in Aeneas' chariot:

> [Athena] bids me be afraid of no man, and even though one of them escape, their steeds shall not take both back again. I say further, and lay my saying to your heart—if [Athena] sees fit to vouchsafe me the glory of killing both, stay your horses here and make the reins fast to the rim of the chariot; then be sure you spring Aeneas' horses and drive them from the Trojan to the Achaean ranks. They are of the stock that great [Zeus] gave to Tros in payment for his son Ganymede, and are the finest that live and move under the sun. King Anchises stole the blood by putting his mares to them without Laomedon's knowledge, and they bore him six foals. Four are still in his stables, but he gave the other two to Aeneas. We shall win great glory if we can take them (5.255-273).

Behind Diomedes' desired violent repatriation of his father's stolen property, hangs the specter of the power Aphrodite originally had over Zeus to make him fall in love with the beautiful youth, Ganymede. Indeed, Zeus later inspires the same kind of ardor in her heart for Anchises so that

> not even she should be innocent of a mortal's love; lest [she] should one day softly smile and say mockingly among all the gods that she had joined the gods in love with mortal women who bare sons of death to the deathless gods, and had mated the goddesses with mortal men (HH 5.409).

Here, even Zeus is motivated by his prospective *akhos* over lost honor at the whims of Aphrodite. It was this motivation that ultimately resulted in the birth to Anchises and Aphrodite of Aeneas, the son whom she so desperately tries to protect from Diomedes. Moreover, the horses of Tydeus themselves represent more than simple lost property, but stand in for lost honor to Diomedes' patrilineal line; the male stallions whose blood was stolen by Anchises mares represent all Greek patrilinies, endangered as they are from the encroachment of barbaric, Aphrodite-loving social systems.

Homer shrouds the ancient association of horses with Aphrodite and inadvertently points to the Greek habit of appropriating her symbols and appurtenances to endow their social system with cosmic authenticity. Joyce would have been aware of the goddess' horse symbolism from his reading of the encyclopedia article he used as a reference. In the section of the article discussing the goddess as a sea deity, the article reads,

> Aphrodite Aineias, the protectress of the Trojan hero, is probably also another form of the maritime goddess of the East. . . . Remembering the importance of the horse in the cult of the sea-god Poseidon, it is natural to associate [her title as a horse goddess] with Aphrodite as the sea-goddess . . . . (EB 167).

Joyce's own interwoven horse motifs—his figuration of Bloom as the "dark horse" in the race for Molly against Boylan, and his yoked references to Venus Kallipyge and to gallant-buttocked horses—repatriate the horse as symbol back to Aphrodite.

And though Aphrodite makes no further appearances in the *Iliad*, Apollo convinces Ares to embolden and strengthen the Trojans as a way to punish Diomedes insolent attack on Aphrodite and, consequently, on himself as he carried Aeneas off the battlefield. To the anger of Hera and Athena, the Trojans rally at Ares' encouragement. In response, the two goddesses outfit themselves for battle, board chariots, and descend to the battlefield to reverse the tide of Trojan strength. As they pull out from Mt. Olympus, Hera stops her horses and asks Zeus,

> . . . are you not angry with [Ares] for these high doings? How great and goodly a host of the Achaeans he has destroyed to my great grief, and without either right or reason, while [Aphrodite] and Apollo are enjoying it all at their ease and setting this unrighteous madman on to do further mischief. I hope . . . that you will not be angry if I hit [Ares] hard, and chase him out of the battle (Iliad 5.255-263).

It is evident here that the struggles between the gods have become as pitched as the struggles between the humans, struggles that have been themselves complicated by the gods' reactions to Aphrodite's actions and interventions both before the battles started and once they are underway. The war continues in a condition of stalemate for nine years after this early series of divine interventions and counter-interventions, with the narrative spotlight returning to the conflict between Achilles and Agamemnon. In the end Troy is sacked, Hecuba grieves her lost family, and Odysseus sails for home.

Because of its single-pointed, post-war focus on Athena's favorite, Odysseus, the *Odyssey* seems to offer the Trojan-loving Aphrodite little opportunity to act in the second epic. Rather, she appears mainly in *Book Eight* in the Phaiakian bard Demodocus' embedded mythic narrative of Hephaistos catching her committing adultery with Ares. Friedrich notes that the commentators of antiquity found this passage morally objectionable and those of the late nineteenth and early twentieth centuries "described it as 'scandalous, ridiculous, indecent, immoral'" (Friedrich 64). He adds that even in the

latter half of the twentieth century, scholars still object to its presence as "ridiculous" and/or "ludicrous" ((64). He finds it more interesting to speculate on the significance of the relationship of Hephaistos as a sky god who is "lowered" to living in a cave on Earth and a goddess who comes from "below" and who lives "above" on Mt. Olympus and is associated with birds (65).

Friedrich also points out that though the gods laugh much more at Hephaistos and Ares than at Aphrodite, her shame is implied by Hephaistos' repudiation of her as a wife and by his demand for a return on the marriage gifts, or brideprice, that he originally paid for her as a way to repair his honor. Moreover, Friedrich attributes the goddess' abasement in both epics and her apparent immunity to lasting shame to her unspoken, understood standing as ultimately the most powerful among them. To make this point, Friedrich notes that in each of Aphrodite's major appearances in the epics the gods "try to humiliate her in order to mock her" (62). He adds, "I think this should be taken, not at face value, but as further documentation of the deeper fact that Aphrodite is the most potent goddess" and reminds the reader of Zeus' motivation to "level" her with the other gods in the Fifth Homeric Hymn, wherein he compels her to love Anchises (62).

Another aspect of Aphrodite's divinity that Friedrich explores is her connection to the death valence of the Near Eastern goddesses of love and war that were her progenitors, and of the Demeter/Persephone mythos (12-23, 149-162, 206-210). He sees her appearance as Helen's old woman servant at the ramparts of Troy as evocative of the nexus of love and death proper to Demeter's mysteries (59). That the old Argive woman Aphrodite impersonates in this scene is a wool comber further links Aphrodite to death since this association with thread and weaving symbolically attaches her to the Moires, or the Fates, the three sister deities who spun, measured, and cut the thread of each mortal

life.[18] That she is acting as a matchmaker, a common role of old women in ancient Greece, evinces the love pole of this otherwise mostly shrouded, two-sided archaic trait of the Olympian love deity (59).

Also, the meaning of Aphrodite's attendants, the Graces, was intimately tied to cloth and to the ability to weave. Their connection to weaving is even mentioned when Diomedes wounds Aphrodite: "The point [of his sword] tore through the ambrosial robe which the Graces had woven for her . . ." (*Iliad* 5.336-337). The Graces were indispensable wedding deities and were seen as imbuing the value that inhered to the fine cloth and the cloth-making skill that women brought to marriage.[19] I would add that in Aphrodite's escape from the Trojan battlefield and up onto the comforting lap of her mother, Dione, another archaic deity, Aphrodite rehearses the Eleusinian motif of mother-daughter reunion in the face of deathly necessity. Friedrich draws parallels between Aphrodite's maternal nature in the *Iliad* and Demeter's devotion to her daughter. Yet he neglects to discuss the other mention of a minor Aphrodite legend in the *Odyssey*, the passing reference Penelope makes in *Book Twenty* of Aphrodite's mother-like care of the orphaned daughters of Pandareos.

Having lost hope of Odysseus' return, Penelope makes this reference in a desperate prayer to Artemis to end her life. She asks that some wind "take [her] by the hair/up into running cloud, to plunge in tides of Ocean,/as Hurricane winds took Pandareos' daughters . . . " (20, 71-75). She recounts how the different goddesses—Hera,

---

[18] Beate Wagner-Hasel's article "The Graces and Color Weaving" in *Women's Dress in the Ancient Greek World* gives a full discussion of the Grace's connection to marriage and cloth.

[19] In *The Spinning Aphrodite*, written in 1969, Elmer Suhr argues that many of the statues of Aphrodite from Greek and Roman antiquity are not reaching for towels after their baths and modestly covering their pubic areas, but rather would have been holding up distaffs above their heads with one hand and spinning a thread hanging down from it with the other. He argues particularly that the Capuan Aphrodite and the Aphrodite of Melos take this pose. More recently, E.J.W. Barber extends this argument, offering much paleo-archeological and paleo-anthropological evidence for Aphrodite's intimate association with cloth and cloth-making in general.

Athena, Artemis, Aphrodite—save and attend to the girls, noting first that "Aphrodite fed those children honey, cheese, and wine" (20, 77-78) and later

> . . . in glory walked on Olympos,
> begging for each a happy wedding day
> from Zeus, the lightning's joyous king, who knows
> all fate of mortals, fair and foul—
> but even at that hour the cyclone winds
> had ravished them away
> to serve the loathsome Furies (20, 82-88)

In addition to its account of Aphrodite's foster-mothering, this passage at once sounds echoes of the mythic link between emerging maidenhood and immersion in the sea, and of Persephone's abduction and service to the underworld, the realm of the Furies. In some underworld genealogies, Persephone is the mother of the Furies, the avengers of crimes against blood kin; in others, they are born from the very blood of Uranus' genitals that engendered Aphrodite, only fallen on the Earth instead of the sea.

Persephone herself has connections to the sea insofar as an emanation of her mother, the Black Demeter, or Demeter of the Furies, is raped by Poseidon in the form of a horse and gives birth to Persephone's horse-identified sister, Despoina. In another myth, Persephone is born of Poseidon and the Medusa-Gorgon, also related to the Furies since the Gorgons lived at the Western entrance to the underworld—located in the *Odyssey* near Gibraltar and the Atlas mountains.[20] One version of this myth has it that because Poseidon raped the Medusa in Athena's temple and thus defiled it, the goddess was compelled to make the originally beautiful Medusa ugly. And while Aphrodite's father is variously Uranus, Zeus, or Atlas, it is noteworthy that in the tale of Aphrodite's infidelity to Hephaistos, Poseidon, the god of the sea from which she is born in Hesiod's

[20] Of these types of "female supernaturals," Friedrich says, "a typologically extraordinary number of [them]: the Furies, the Fates, the Medusa or Gorgon, the Naiads, the Seasons, . . . all are connected with Aphrodite at some point; for example, in one myth the furies are her sisters, in some regions there was an Aphrodite-Gorgo, the Seasons [Hours] attend her in many versions, and so forth" (Friedrich 47).

Theogony, offers to pay the honor payment that would be required of a father under the Greek system. The result of her transgression in this tale is her hasty return to Cyprus and to the Graces' ritual attendance on her there, a result that seems echoed in Pandareus' daughters' religion-tinged, marriage-related separation from society. Friedrich further emphasizes the underworld bridging of the two goddesses' godheads in the jealous, maternal and passionate, love both Aphrodite and Persephone had for Adonis, the youth Persephone nurtures in the great below and that Aphrodite hounds to death on Earth.[21]

In this brief passage then, the love/marriage aspect of the archaic goddess is mixed with the death/isolation aspect, revealing the mythical/functional interpenetration not only of the two goddesses Friedrich discusses in this regard, but implicating other goddesses and mythical personages in the duality as well.[22] The representation of the sea as a source of creatures hostile to culture, particularly to the Greek cultural mainstay—patrilineal marriage—is superficially present in the passage from *Book Twenty* and in the myths I have related to it. But this representation of the sea is complicated by the fact that both Aphrodite and Demeter/Persephone were liminal deities that mediated between

---

[21] This love for a beautiful, effeminate young man, both maternal and passionate, is rehearsed in the *Iliad* if Helen and Aphrodite are seen as one doubled character, one with a lover's love for Paris and one with a mother's love for him.

[22] In her essay from the April, 2000 proceedings of the 8th International Aegean Conference, *Potnia: Deities and Religion in the Aegean Bronze Age*, Katerina Kopaka defines the *Potnia* as follows: "According to the prevailing views, Aegean *potnia* forms a relatively important part of a Bronze Age religious universe under formation, in which animistic elements are thought to be combined to shape a holistic, mainly female, concept of nature, based on the idea of fertility and the regeneration cycle. Within this framework, *potnia* would rather constitute a respectful divine title or invocation—assigned either to the Minoan 'Mother Earth,' or to one of her multiple aspects and even to different independent goddesses, usually chosen among later Greek deities, like Hera, Athena, Artemis, Aphrodite, Gaia, Eileithyia . . . [ellipsis not mine]" (Laffineur 17-18). Elsewhere Kopaka catalogues a more detailed list of *potnias*: "In the ancient sources, more than [twenty] Greek goddesses are named or surnamed *potnia*, individually, in pairs or in groups of three. They belong to at least two divine lineages and to four different generations. Among them are: Archaic deities, like Rhea, Phoebe, Tethys, the Erinyes; Titanids, as Leto, Thetis, Maia, Circe, Calypso; Divinities of the Olympian pantheon, main or minor, like Hestia, Hera, Aphrodite, Demeter . . . and well known daughters, as Persephone, Athena, Artemis . . . Demeter can also be called "*potnia polypotnia*" (Laffineur 18). While the proceedings of this conference necessarily focus on Aegean *potnias*, Southern Asian, Levantine, and Cypriot aspects of the "mistress" are discussed in several of its papers.

nature and culture. Whereas the mediation of Demeter/Persephone has to do with agricultural pursuits, Aphrodite's involves the social communication of physical desire.

In addition to Joyce's care to incorporate Aphrodite's attendants into his fiction—first in Gabriel Conroy's description of his wife Gretta's need for "three mortal hours" to get ready for a party, and in his reference to his old aunts and cousin as Dublin's "three Graces," as well as in the reincarnation of the whores of "Circe" into the Hours that dance with Stephen—he also intersperses his Aphrodisian narrative structure with the presence of Demeter/Persephone. Joyce insinuates the double goddess into his narratives by referring to the translation of their cult from Greek culture into Christian culture as Easter festivities. Stephen's glimpse in *A Portrait* of a boy in his school's Easter pageant dressed as a little girl and hovered over by his large, black-clad mother is an early indication of Joyce's interest in implicating Demeter's birth-death-rebirth motif into Stephen's struggle with his grief over his lost innocence and his anxiety and shame over his sexuality. In *Ulysses*, the theme is present at the outset of Bloom's journey when, in "Calypso," as he casts about the room looking for his example to explain metempsychosis and fixes on the picture of the nymph, he notes to himself that the picture came from the Easter edition of a magazine.

Aphrodite's standing as a goddess who passes from sea to land, from underworld to Mt. Olympus makes her a liminal deity. Friedrich characterizes Aphrodite's liminal actions in the epics as "powerful but indirect, insidious, often unmentioned, and sometimes even latent," saying of them in comparison to Athena's ministrations:

> [Athena] . . . hurr[ies] after and hover[s] over her heroes, but as a sort of efficient cause, whereas Aphrodite, though she appears relatively seldom, functions as the final or ultimate cause that motivates much of the action: the key conflicts over Helen, Briseis, and Penelope, the launching of the thousand ships, the homecoming of Odysseus (Friedrich 131-132).

He views her virtually invisible power as inextricably linked to the liminal quality of her divinity. He breaks this quality down into eight categories: her ability to have intercourse, even adulterously, without bearing the burden of pollution; her unpunishing availability to mortal lovers; her untabooed presentation of herself as naked; her active sexuality; her patronage of socially liminal courtesans; her patronage of the often culturally liminal sexually passionate wife; her ability to bridge natural bodily desire and the cultural arts of love; her paradoxical abilities to bless men and women with love and to curse them with jealousy (134-146).

Since he sees her power as so tied to her liminality, he sometimes views her powerful "absence" from the epics, replete as they are with characters motivated by desire, as a sign of Homer's de facto, even playful, incorporation of her proper character (145,146). Because he views Helen, Penelope, Circe, Calypso, Nausicaa, and even Ino as Aphrodite's "allomorphs," he views much of the goddess' negative presence as unconsciously transmitted through Homer by means of the epic tradition itself (47, 66, 68, 81). Yet, since his survey of the full range of meanings of Aphrodite necessarily implies a wide focus, Friedrich does not attend closely to the cultural significance of her textual instability in the epics. He does, however, focus on her origins and genealogy and makes a contribution to Aphrodite scholarship that is useful in this context.

THE ROOTS OF THE GODDESS

Historians from the time of Herodotus (c. 485-420 B.C.E.) until late in the 20th century were generally agreed on the Near Eastern origins of Aphrodite, arguing that both her home on Cyprus and the Levantine elements of her divinity—one being her association with birds, often with swans, doves, or pigeons—made her a Greek version of the Inanna Ishtar deities (Herodotus Bk. 1, Para. 105). But in 1974, Deborah Boedeker argued that she was originally a descendent of the Indo-European dawn goddess, Usas,

and only later took on the Near Eastern goddesses' bird attributes. Soon after, Friedrich argued that in addition to her earlier Indo-European origins, local pre-Greek traditions also figure into her complex divinity. Thus while Boedeker argues for Aphrodite's bird associations as foreign and—because non-Indo-European—non-originary, Friedrich sees her bird nature as coming first from the even earlier local and thus also originary traditions he cites.

First, Friedrich posits a Proto-Indo-European oral tradition of the swan maiden folk type as one of these local sources, arguing that its presence in East European, Baltic, Germanic, Celtic, and Norse cultures—all, like the Greek culture, Indo-European—make it likely that it "constituted a symbolic antecedent" of Olympian Aphrodite (Friedrich 30). He also cites the indigenous Old European bird-goddess, present in the Baltic region before the arrival of the Indo-Europeans, as yet another prehistoric progenitor (11). Joyce would have learned of Aphrodite's association with birds from the *Britannica* article, which discusses it and other animal associations: "The attributes of the goddess were the ram, the he-goat, the dove, certain fish, the cypress, myrtle and pomegranate, the animals being symbolical of fertility, the plants remedies against sterility (EB 166). Elsewhere the article mentions other sea animals associated with the goddess as a sea deity, and relates her to the eastern goddesses and to other characters from Greek myth and legend.

To explain the view that most of the "non-goddess" female characters in the epics are actually what he terms "faded" local Aphrodites or "structural variants" of the goddess, Friedrich posits an ongoing "pan-Hellenic process . . . in which local sea and love goddesses develop into or fuse with 'Aphrodite' and, on the other hand, Aphrodite 'descends' into one or another local or temporal variant (47). He divides these variants into three groups, saying,

> First is the epic Helen of Troy as a descended or "faded" variant in so many ways that it is hard to draw a sharp line between her and the goddess Helena, who was worshiped in Laconia, or between her and the mythic Aphrodite; Second, Thetis, the sea goddess and mother of the solar hero Achilles, is probably a regional variant, as is Penelope. Third comes a set of variously beautiful, seductive, and sometimes dangerous goddesses who roughly fit the Aphrodite description—Calypso, Circe, Ino, and so forth (47).[23]

Friedrich finds other, more specific correspondences between the love goddess and her "descendents" and "allomorphs." For instance, he draws a parallel between the witch Circe's interactions with the animals on her island and Aphrodite's ability to cast mating spells on the wild animals that submissively fawn on her upon her arrival in Phrygia in the fifth Homeric hymn. He compares Anchises awe-struck response to the goddess to Odysseus' response to Nausicaa when he meets her in *Book Six* of the *Odyssey*. He notes too that Aphrodite's care for sailors "is probably ancient—derived from, or at least influenced by, the Phoenician . . . Asherah" (81).[24] He says further,

> It is clear that Aphrodite does emerge as a goddess of the serene sea in classical times; on Cyprus she was consulted at Paphos about voyages and was worshiped by seamen . . . . She was also sometimes associated in ritual with Poseidon. But the fact remains that in Homer she is not a goddess of navigation, nor is the ocean important (she is not even born in the sea). Since navigation is linked symbolically with astrality, her loss of both astral and aquatic features in Homer must be significant and specially motivated (81).

In spite of this Homeric diminution of Aphrodite proper, Friedrich finds her "nautical guide" trait prominently displayed by Aphrodite types in the *Odyssey* such as Ino, Calypso, Circe, and Nausicaa (81).

He also cites Circe's and Helen's ability to make love-related potions, one of the skills of love practiced by Aphrodite (144). He views Calypso and Circe as demonstrating the seizing, possessive, and even sadistic side Aphrodite sometimes shows, particularly as

---

[23] Friedrich acknowledges the controversial nature of this position but ventures it in the hope of seeing deeper contours on an often shallowly drawn figure (Friedrich 47).

[24] Asherah is a Phoenician variant of the originally Sumerian/Akkadian Inanna-Ishtar.

it appears in her love of Anchises and in her threat to Helen at the Trojan wall (41, 98). He does not mention that the singing of Circe and the dancing of Nausicaa are also the arts of love given by the goddess, nor does he seem to notice that all of these Homeric characters weave, wear, and/or possess magical, valuable cloth, one of the hallmarks of Aphrodite's divinity and one of the foundations of Greek culture.

BARBARIAN NATURE VS. GREEK CULTURE IN THE *ODYSSEY*

Rather than seeing the two Homeric epics as the conceptual oppositions, tragedy and comedy, Erwin Cook views them as in dialogue over the problem of uncontrolled passions versus self-restraint. According to Cook, in Greek terms this translates to an opposition between cultural *metis*, or cunning, and natural *bie*, or force. He sees the fate of Achilles and the deaths of so many Akhaians at Troy as a result of Achilles inability to control his desire for revenge. Cook notes that Achilles ends up a hero because he chooses a life cut short by battle but one that will have unending fame and honor. But it is his lack of self-restraint that puts him in the position of having to choose between these options. Conversely, Odysseus' ability to return home to a long life with unending honor and fame is due to his ability to exercise *metis* to prevail over his own *bie* and that of his barbarian adversaries.

Cook's intertextual approach finds the contrasting representations of the Gods in both epics to be emblematic of theological/moral differences between the two texts. In this view, he sees the Iliadic gods upholding a system in which gods accede to fate and/or irrationally protect their mortal favorites and offspring—a system governed by and generative of natural force, or *bie.* The *Odyssey*, on the other hand, has the more restrained and impartial gods operating in a system of justice that rewards and preserves

the mortals who seek honor by means of clever self-restraint, or *metis*.[25] The exception to this divine shift in the *Odyssey* is the *bie*-motivated position of Poseidon, who obstructs Odysseus' return as revenge for the harm done to his son, Polyphemus the Cyclops.

Cook sees Poseidon's stance as carrying over and symbolizing the old system in the "newer" text.[26] He calls the enchanted islands of Odysseus' journey "the world of Poseidon," saying that "in [the world of the sea] characters of *metis* become aligned with Greek culture and cultural values, those of *bie* with more primitive beings" (48). He further characterizes the central anxiety of the epic, the threat of being lost at sea, as being grounded in the Greeks' system of social honor:

> To be lost at sea is to lose one's *kleos*, that is, one's heroic identity, either as a subject of song or as an object of cult veneration [in the enchanted realm]. As long as Odysseus remains within the cave of Polyphemos he is who he claims to be, 'Nobody.' The *Odyssey* projects the traditional opposition between *lethe* and *kleos*, oblivion and the unwithering fame bestowed by epic, onto the larger categories of nature and Greek culture as signified by the enchanted realm and Ithaca (51).

Though he uses Polyphemos' ensealment of Odysseus here as an example of the sea's threat of obscurity, he views Calypso, "the Concealer," as the personification of that threat (50). He sees the temptations she offers—unheroic immortality, endless sexual pleasure, and physical ease—as represented as antithetical to the Greek system. He says of this opposition, "A world that denies kleos is opposed to the very concept of heroism" (51). Cook views the temptations of the possessive Circe and even the attractions of the nearly civilized Nausikaa as bearing in differing degrees the same threat of obscurity. As part of the world of Poseidon, these characters offer, according to Cook, a "testing

---

[25] Cook relates this theological change in the texts as reflecting social advancements in Greek society, citing the 6th-century B.C. reformer king, Solon's use of the *Odyssey* to illustrate his arguments for less kin-based justice in Athens (Cook 34).

[26] Cook quotes Segal on Poseidon's archaism: "'Through his siring of Polyphemos and his association with the Giants . . . Poseidon is . . . displaced into an older world order. By making him the father of Polyphemos . . . Homer virtually makes Poseidon one of the deities of primordial creation.'" (52). The meaning of his name, "husband of the great goddess" also points to his chthonic origins.

ground" for Odysseus, who as a generic hero is prone to "reckless acts" but who must restrain himself to avoid oblivion. Given these cultural parameters, Odysseus' longing for home, while clearly involving bonds of care, seems fundamentally motivated by his need to leave a hero's name behind him at home.[27]

Joyce works directly against this heroic ethic when he has Bloom accept his wife's infidelity, and perhaps even the possibility of never having reproductive sex with her again. Thus, having lost his infant son, he accepts that he is the last of his line. His delight in his daughter and his generative care of Stephen figure him as a modern father unmotivated by a violent need to make his name live on in fame. Stephen's eventual delight in being named after the Greek artificer Dedalus comes from the promise of his art; as he awakens to his aesthetic philosophy, he comes feel that he can live out the mystical meaning of his name, however disappointing his biological father might have turned out to be.

Cook frames his argument culturally and historically in the yearly Athenian city festival contests at which ritual performances of the *Odyssey* would have functioned to sanction and fortify the Greek way of life. At this festival, the founding myth of Athens—the story of the contest between Athena and Poseidon for the position of patron of the city—would have been rehearsed and seen as a backdrop for the epic "contest" between Odysseus, as Athena's favorite, and Poseidon, the sore loser and thus enemy of Athens. Given Cook's contextualization of the epics in history and his discussion of cultural origins, I am prompted to push past his lucid and convincing argument and posit that the threat of *bie*-based barbarity that the Athenians surely believed lay beyond their cultural pale was in fact the threat of a resurgence of an earlier, even prehistoric, matrilineal social system. I base this argument principally on E. J. W. Barber's work on

[27] This motivation is identical with Agamemnon's motivations to attack Troy, both initially at the loss of Helen, and later at the possible loss of his brother on Trojan soil.

the central religious and cultural importance of woman-produced cloth in prehistoric and Bronze Age Aegean, Central European, and Mediterranean cultures. I also cite her work with Kenneth Atchity positing a pre-Greek, cloth-centered Mycenaean matrilineal commercial exchange system taken over by Indo-European chieftains who intermarried with the matrilineal landholders of Mycenae.[28]

In my view, then, the sea becomes more than a metonym for nature and Poseidon becomes more than the sea's mythic persona; the sea and Poseidon both stand in front of a suppressed, covertly maligned matrilineal cultural system that by definition obscures a man's name. I want to suggest that while the two epics are in dialogue over the pitfalls of the passions and the rewards of self-dominion, they are in agreement over the need to maintain a war footing against such a resurgent system. At the same time that the narratives speak to the universal human problem of controlling the passions, an ideological bias emerges, declaring that only men who eschew complete absorption into the unheroic matrilineal system are valid as men. Even though Achilles lacked self control, his decision to take certain death and fame over an obscure life of peace and ease grants him his epic hero status. Paris' acceptance of ease and pleasure, his disregard for the fight, and the signs and indications he bears of participation in "mother cult" all mark him as a non-man.

In spite of its pervasiveness throughout both epics, this ideological bias creates a contradiction within them such that upon the final analysis, possessing the emblems of this earlier system is what substantiates the Greek system. Thus, it is not just Helen that the Akhaians want in the *Iliad*, it is the return of her wealth that is desired. Her wealth would have been the goods she carried with her from Greece, goods among which would certainly have been the priceless cloth she had woven over the course of her queenly life.

[28] Thanks to Charles Rossman for alerting me to a part of the text supportive of my argument and unnoticed by me.

And, although these pre-Greek cultural emblems in the *Odyssey*—women's valuable, sacred, and/or consequential cloth preponderant among them—are in evidence on both sides of the *metis*/*bie* divide, they appear to be so fundamental to ancient human existence that their presence as cultural forms in the world of Poseidon is unremarked. Indeed, cloth seems to be so fundamental a part of the Iron Age mind-set that when Odysseus takes from each "barbarian" temptress some of her fine cloth, an actual sign of her civilization, it reads as a mark of his cultural prevalence over her *bie*.

When Odysseus' scouting crew comes upon Circe's hall, the men pause to listen to her singing. The narration describes her at her loom:

> Low she sang
> In her beguiling voice, while on her loom
> She wove ambrosial fabric sheer and bright,
> By that craft known to the goddesses of heaven (*Odyssey* 20.243-46).[29]

[29] In her discussion of the burial cloth Penelope wove and unraveled, the tapestry Helen wove at Troy narrating the events of the war, and of the protective rose design of the cloth that Andromache wove, Barber suggests that in Greek households it was the high-born ladies who would have woven the culturally important color-woven cloth and the skilled slave women who would have woven everyday cloth. In her essay written with Kenneth Atchity in *Critical Essays on Homer* on the textual indications of a waning Mycenaean matrilineal social order that was slowly infiltrated by immigrant Indo-European chieftains through their marriage to female Mycenaean (land) title holders, Barber discusses the ritual importance of the queen's weaving: "The evidence suggests that society accorded her the task . . . of weaving . . . special cloth. Helen is not spinning ordinary wool on her golden spindle in the *Odyssey*, but purple wool—wool dyed with the most expensive dye known to the ancient world. Both she and Andromache are explicitly stated to be weaving special patterns in their textiles in the *Iliad*. Helen is weaving "the numerous struggles of Trojans . . . and bronze-armored Achaians" into a great colored robe, while Andromache is weaving *thronoi*, or roses, which throughout European folklore . . . protect the possessor against evil by the sympathetic magic accompanying thorns. And . . . what is [Penelope] weaving that it takes three years before the suitors even begin to suspect that something is wrong? A mere "shroud" of plain cloth . . . takes a couple of weeks to weave. Clearly our traditional assumption about the meaning of *tapheion pharos* (literally, "funerary-square-of-heavy-cloth") cannot work. . . . In 1875 [in the Crimea] Russian antiquarians dug into the burial mound of a Greek colonist of the early fourth century B.C. Draped over the wooden sarcophagus, like a flag over the coffin of a veteran, were the remains of a huge piece of cloth that carried on it frieze after frieze of mythological and pseudo-historical scenes. Done in black, red, and white, it resembled nothing so closely as the friezes on Attic pottery—particularly those of the archaic period . . . . [On] these vases we find that queens and goddesses are regularly shown wearing garments that themselves are made of such friezed cloth. All the way back to the beginnings of Attic vase painting, . . . we find everything coming at us in friezes of this sort. Can we indeed be looking here at the remains of a Mycenaean textile tradition? All available evidence suggests that the answer is yes" (Atchity, Barber 28-29). In spite of her focus on these famous individual weavers, Barber presents copious evidence in *Women's Work* to suggest that cloth-making was almost always a collective task throughout the prehistoric, ancient, and classical worlds (Barber 229-231). She emphasizes how valuable and central cloth was to the

After casting the pig-spell on the men and after meeting and falling for the spell-resistant Odysseus, and then swearing to him to use no more magic against him, Circe takes him to bed, but not before bathing him, anointing him and putting "a tunic and a cloak around [him]" (X, 176). She also dresses his men:

> At Kirke's hands the rest were gently bathed,
> Anointed with sweet oil, and dressed afresh
> In tunics and new cloaks with fleecy linings (20.496-98)

Circe keeps her promise to release Odysseus when he is ready to go, but informs him that he cannot get home without first venturing to the underworld, the realm of Persephone. When Odysseus and his crew leave with Circe's instructions on how to get to there and what to do once there to get the information they need from the seer Tyresius, she

> . . . dress[es] [him] in [his] shirt and cloak,
> put[s] on a gown of subtle tissue, silvery,
> then [winds] a golden belt about her waist
> and veil[s] her head in linen, (20.599-602).

Her dressing as if for a special occasion seems in keeping with the ritual gifts she leaves in advance of their departure: when they arrive at their boat, they find that she has already been there and, that near the boat, she has tied the black ram and black ewe—animals associated with Aphrodite—that they will need to sacrifice in the underworld.

It is notable in the context of my argument that the female shades of the underworld tell of their lineages and of the children they produced for gods and kings, a cataloguing of women's emergence from and contributions to patrilinies. While special cloth no doubt figures in each of their stories, only a few make mention of it. More germane to my interest in Aphrodite's implication in the world of the sea is the final act of the silent, shepherding Persephone: as Odysseus looks for more famous shades to talk to, he notices a commotion of shades and sees Persephone approaching with a reptilian

---

commercial trade of the entire Mediterranean—so much so that the enslavement of women in conquered lands was in no small part for the purpose of "owning" more weavers.

death's head. This repellent act, in the adventure that Cook places at the epicenter of the epic's narrative structure, seems to stand at once in thematic polar opposition to and in structural identity with Aphrodite's display of the attractive face of Helen to Paris in the *Iliad* insofar as both acts are framed as essential to plot movement. Terrified and speechless at the sight of the reptile's head, Odysseus turns and runs with his crew, makes his way back to Circe's island, and leaves with instructions on how to avoid the dangers of the Sirens, the Wandering Rocks, and Scylla and Charybdis. Having made it through these monstrous trials, he lands on Ogygia, the island of the nymph Calypso; there she forces him to stay for seven years of arduous pleasure.

In *Book Five*, when Hermes goes to convey Zeus' command to Calypso to release Odysseus from his "bondage" on her island, the nymph and her home are described in terms that convey the ease and splendor of this yet hateful other world:

> [Hermes] stepped up to the cave. Divine Kalypso,
> the mistress of the isle, was now at home.
> Upon her hearthstone a great fire blazing
> scented the farthest shores with cedar smoke
> and smoke of thyme, and singing high and low
> in her sweet voice, before her loom a-weaving,
> she passed her golden shuttle to and for.
> A deep wood grew outside, with summer leaves
> of alder and black poplar, pungent cypress.
> Ornate birds here rested their stretched wings—
> . . .
> Around the smoothwalled cave a crooking vine
> held purple clusters under ply of green;
> and four springs, bubbling up near one another
> shallow and clear, took channels here and there
> through beds of violets and tender parsley.
> Even a god who found this place
> Would gaze, and feel his heart beat with delight: (20.62-80).

The narrator notes that Odysseus was nowhere in sight since he ". . . sat apart, as a thousand times before,/and racked his own heart groaning, with eyes wet/scanning the bare horizon of the sea (5.87-89). After acceding to Zeus' command to free Odysseus,

Calypso tells him what he will need to make his trip and offers to outfit the raft he will have to make. She says, "Stores I shall put aboard for you—bread, water,/and ruby-colored wine, to stay your hunger—/give you a seacloak and a following wind/to help you homeward without harm" (20.175-178). As Odysseus departs, wearing the "scented" cloak she gives him after bathing him, his raft outfitted with a sail made from cloth she also provides him (20.273). He gets caught in a storm and thrown into the water where the cloak tangles him up under the water.[30] The Nereid, Ino, sees him and comes to his rescue offering him her magic veil and telling him, "Here: make my veil your sash; it is not mortal;/you cannot, now, be drowned or suffer harm" (5, 359-60). He wonders briefly if her offer is a ruse, but after his raft flies apart, he takes Calypso's cloak off and ties on Ino's veil. He swims for land and ends up on Skheria, the island of the Phaiakians, the people who ultimately taxi him home to Ithaca.

It is perhaps implied in the *Odyssey* that the surplus of cloth present in the story of Odysseus' stay with the Phaiakians has to do with their more advanced cultural standing in relation to the other inhabitants of Poseidon's world. Yet the power exercised by and the respect given to the queen, Arete, also perhaps suggests a society that Athenians would have perceived to be on a par with the Mycenae that Helen ruled with Menelaus, a land with a queen still susceptible to the old order. Indeed after Nausicaa has finished the laundry that she was prompted to wash by a dream sent by Odysseus' patron Athena, and after having in the process stumbled upon him waking up from sleep, she urges him to ask her mother for help getting home. She directs him to her palace, telling him,

> As soon as you are safe inside, cross over
> and go straight through into the megaron
> to find my mother. She'll be there in firelight
> before a column, with her maids in shadow,
> spinning a wool dyed richly as the sea.

[30] I am using Robert Fitzgerald's translation of the *Odyssey*.

. . .
Go past [my father], cast yourself before my mother,
embrace her knees—and you may wake up soon
at home rejoicing, though your home be far.
On Mother's feeling much depends; if she
looks on you kindly, you shall see your friends
under your own roof in your father's country (6.322-26, 329-34)

When he meets the queen, she recognizes "his cloak and tunic to be her own fine work, done with her maids" (7.251-52). He tells her how he landed naked stripped of Calypso's seacloak and how her daughter had given him the freshly laundered clothes he now wears.

As preparations are made for Odysseus' departure, the king announces to his "lords and captains" that the visitor should ". . . feel our bounty as he should./Here are twelve princes of the kingdom—lords/paramount, and I who make thirteen;/let each one bring a laundered cloak and tunic,/and add one bar of honorable gold" (8.416-20). Arete then "set out a rich chest from her chamber/and folded in the gifts—clothing and gold/ given Odysseus by the Phaiakians;/then she put in the royal cloak and tunic" (8.467-70). These gifts are listed again with fanfare after Odysseus' narrative of his travels between Troy and Ogygia and just before he sets sail for home. And Arete again sends her maids to attend him. They go to him "with a laundered great cloak and a tunic,/a second balancing the crammed sea chest,/a third one bearing loaves and good red wine" (8.83-85). The Phaiakian crewmen spread a rug and a linen cover on the deck of the ship for Odysseus to sleep on.

Since he comes home to Penelope as a poor stranger, even she is moved to have him bathed, clothed, and given bedding. Yet her provisioning of him is framed as a function of the rules of guest-friendship, the observance of which was a mark of culture to the Greeks. Indeed, the presumed non-observance of these rules by the denizens of the world of the sea seems to justify Odysseus' and his crews' violent raiding of the Cicones

and his appropriative trespass into Polyphemus' cave before the giant's arrival. This presumption of barbarity extends to Circe and Calypso in the narrative approach to these characters' lairs. Narrating his arrival on Calypso's island to the Phaiakians, Odysseus conveys the "facts" he seems already to have known about her before getting there:

> in mid-Ocean lies Ogygia, the island
> haunt of Kalypso, Atlas' guileful daughter,
> a lovely goddess and a dangerous one.
> No one, no god or man, consorts with her;
> but supernatural power brought me there
> to be her solitary guest . . .
> . . . Then in the dead of night
> the gods brought me ashore upon Ogygia
> into her hands . . . (7.262-67, 272-74).

The remoteness of her locale, her beauty-masked guile, the darkness and powerlessness that attend his arrival on her shores all contribute to the sense of Odysseus' foreknowledge of the contaminating danger of her barbarian isolation.

Circe's barbarity is telegraphed in Odysseus' narration of his crew's approach to her hall, an approach he was not even party to:

> In the wild wood they found an open glade,
> around a smooth stone house—the hall of Kirke—
> and wolves and mountain lions lay there, mild
> in her soft spell, fed on her drug of evil.
> None would attack—oh, it was strange, I tell you—
> but switching their long tails they faced our men
> like hounds, who look up when their master comes
> with tidbits for them—as he will—from table.
> Humbly those wolves and lions with might paws
> fawned on our men—who met their yellow eyes
> and feared them (20.229-39).

That these fawning animals can easily be seen to foreshadow Circe's fawning on Odysseus makes it apparent that she is being equated with them at a deeper narrative level, an ideological reflex that Homer's audience would likely have perceived and appreciated. In the fifth Homeric hymn, the equation of Aphrodite with the animals that

fawn on her upon her arrival in Phrygia is made plain, I think, by the possession by Anchises, her soon-to-be master, of the skins of the same kinds of beasts. The narrative evokes the common Greek metaphor of the unmarried girl who is just ready for marriage as a wild animal in need of and ready for taming. Girls were commonly likened to wild fillies that had to be broken by men in marriage, and to bears and as deer in their adolescent rites of passage, especially in Argos, Helen's home.

Aphrodite's implication in the mythos of these female "barbarian" characters, the dark valence of the reptile-brandishing Persephone that attends them, and the link to initiation, marriage, and cloth that ties them all together is perhaps explained in Barber's work on prehistoric cloth and its role in pre-Greek and ancient Greek culture. Drawing on recent work in archeology, anthropology, linguistics, and classics in *Women's Work: The First 20,000 Years*, Barber surveys women's cultural roles as cloth producers since the Paleolithic era. In this work she makes a connection between Aphrodite's famous "girdle of a hundred tassels," lent to Hera to seduce Zeus, and the string skirt widely represented on Paleolithic (Gravettian) "Venus" statuettes found at sites ranging from Russia to Scandinavia to Germany to Yugoslav Macedonia (Barber 56). She says of the apparent slimness of the wearers of many of these skirts:

> Our best guess . . . is that string skirts indicated something about the childbearing ability or readiness of the woman, perhaps simply that she was of childbearing age, having reached menarche . . . or perhaps that she had reached puberty but was not yet "married" . . . [and] . . . was . . . 'available' as a bride (Barber 59).[31]

Barber sees this tradition as the forebear of the cloth-based, matrilineal social order in archaic Mycenae she and Atchity posit.

---

[31] It is never established that Calypso purposely gave Odysseus a cloak that might drown him. It is noteworthy that as she promises him this cloak, saying that it and the wind will help him home, she adds, "provided/the gods who rule wide heaven wish it so" (5.178-79). In his relation of his story to the Phaiakians, Odysseus describes the clothing Calypso provided in general, over the seven years he stayed with her, as "immortal clothing" "divinely woven," adding that he "kept it wet with tears" (7.277-278, 285).

In an earlier work, *Prehistoric Textiles: The Development of Cloth in the Neolithic and Bronze Ages*, *with Special Reference to the Aegean*, Barber says of the appearance of bird, egg, and snake, or frog [reptilian] patterns on contemporary Central European women's folk costumes,

> birds are repeatedly associated with virginity. . . . We see this association in Athena, the virgin goddess, promoter of Athenian fertility, who has the habit of flying away as a bird; in the Slavic Rusalki or vily, . . . the spirits of girls who died unwed and can now help you prosper or kill you, who are portrayed in folk art as girl-headed birds or fish; in the European swan-maidens (white, in Indo-European as in so many other cultures, equals purity, here virginity); in central European bird-shaped cups, bowls, and ladles for (plentiful) food, which go back several thousand years. These birds populate not only Slavic girls' aprons but also early Greek pottery [widely acknowledged as mimicking textile patterns] (297).

To make sense of the wide-ranging presence of this bird-reptile pattern in world cloth traditions, Barber makes reference to Annette Weiner's work on the significance of women's cloth production in human exchange systems. Weiner consistently notes that women's bodily processes serve a bridging function between culture and nature since they are cross-culturally—indeed, nearly universally—held to imbue women's cloth with power and exchange value. Most important is Weiner's finding that male-dominated exchange cultures—archaic, traditional, and modern—either depended on or still depend on the supreme exchange value of woman-produced cloth. She finds that in these systems that culturally freighted value is ultimately derived from the cloth tradition's genesis in an extinguished or co-opted matrilineal past. In these matrilineal systems, women "belonged " to their mother groups throughout their lives, and their marriages into other groups, their cloth-making skills and their sexual availability to their husbands, incurred debt from their husband's groups to their own (Weiner 44-65). In her analysis, these cross-clan debts constituted the foundation of these economic and social systems.

Given these compelling speculations by Barber and Weiner, I am impelled to implicate Aphrodite and the Graces' color-weaving technique in ancient Greece—a

technique that was used for the cloth that women would bring to marriage as part of their dowries—in just such a matrilineal past. Beate Wagner-Hasel's essay on the connection between color-weaving and the Graces supports this view. Discussing the cultural role of the Graces (*Charites*), Wagner-Hasel notes their association with "reciprocity, gratitude and social integration" (Wagner-Hasel 17). She notes the Athenians view of the Graces as wedding deities, often calling them "well-dressed" (18-19). Making no mention of Barber, Weiner, or matriliny, she does note that "the collective character of the Graces has . . . its roots in the collective nature of female labour and sociability" (19). And her discussion of the social radiance, the *charis*, the Graces infuse into fine cloth resonates with Weiner's finding of the mystical power with which women imbue cloth by virtue of their menstruating and birth-giving powers.

Wagner-Hasel gives two valences of meaning for *charis*: one implies "reciprocation"; the other implies "grace," a person's visually perceptible radiance (20). She combines these meanings and adds to an earlier attempt to define *charis* broadly as "social pleasure" by apply[ing] . . . 'social pleasure' to concrete subjects, to bright patterned weavings . . . . Weavings are not only gifts, but also possess a *charisma*, that can be traced back to the meaning of *charis* as a light or visual power (20). She notes that *charis* is present in the epics in all reciprocal relationships, martial or marital, saying, "in one case, the term refers to . . . the thankfulness of the wife, or bride, for the bridewealth given by the husband. In this case *charis* . . . is something that is 'seen' [in a textile]" (20). She makes clear that the bridewealth given by husbands came under a different classification, but adds that "the men acquire[d] the [patrilineal] right to the children as

well as to the [wife's] textiles" (21). The husband's rights to this cloth gave him the kind of wealth and status that Weiner argues motivates all patrilineal exchange traditions.[32]

Wagner-Hasel explains that *charis* is not brought or given in marriage, but is something that is seen in or experienced in the erotic appeal of a wife in her sexual service or in "the act of producing textiles" (20-21). Interestingly, Wagner-Hasel notes that the masculine side of this equation, the bringing of the brideprice, is usually what is noticeable in the epics and that, contrary to that norm, Odysseus "is presented as the main recipient of the feminine form of *charis*" in the *Odyssey* (21). She cites Odysseus' anointing and clothing of himself with Nausikaa's oil and linen as allowing him to "[set] himself apart from the young woman and [sit] 'glistening with charis and beauty'" (21). She further notes Odysseus's being bathed and clothed on Ithaca by Eurynome, the highest ranking of Penelope's servants, named for the mother of the Graces (21). She says that "both cases of *charis* cause the mantle to be shining and refined and this is attributed to the influence of the goddess Athena. Yet practically, *charis* appears to be the result of the cleansing and dressing ritual" (21). Wagner-Hasel compares these charismatic appearances by Odysseus to Paris' post-battle appearance, "glisten[ing] with beauty" in the *Iliad*.

She does not comment on the implicit conflict inherent to the heroic Odysseus being on a par with the singularly unheroic Paris. This parallel calls up another, namely that both the *bie*-governed Paris and the *metis*-led Odysseus experience a descent into and rescue from destruction or abasement at the hands of the love goddess or of her seconds, Odysseus repeatedly. In this, they rehearse the catabasis/anabasis pattern of the goddess herself in the epics and in the myths of the deepest strata of her divinity. This odd but

[32] Barber notes that the string skirt [and its hypothesized] symbolic function is "alive and well, preserved in many a folk costume in the old heartland of the Gravettian culture of twenty thousand years ago: south-central and Eastern Europe (61).

obvious parallel suggests that Odysseus' standing as Athenian cultural hero is derived from his ability to participate in the goddess' power and to walk away rich in "immortal," "royal," "divine," charismatic cloth. And Odysseus' war-winning idea of having the Akhaian warriors inhabit the giant gift horse to the Trojans stands as perhaps the ultimate of his appropriative heroic gestures. Moreover, his ability to leave his cloth-making "barbarian" consorts without reciprocating as a husband shows him as something of a Greek Gilgamesh, flouting the sex goddess-worshipping rules of an old social system. Implicit to the heroism of his actions both within the text and in the minds of Homer's audience members is the Greek hostility to a system that, on the one hand, would obstruct patrilineal succession, but that on the other is the cultural foundation upon which the Greek system stands. Thus, I say that in the *Odyssey*, Odysseus is fighting the same war of honor against the same goddess that he and his compatriots fought in the *Iliad*. It is from this perspective that I view Joyce's treatment of Aphrodite as a critique of the honor code that governs both epics.

THE REBIRTH OF THE GODDESS

Joyce's use of metempsychosis as both a rubric and a technique for centering Aphrodite consciously mimics the goddess' many manifestations and reincarnations in the mythic minds of archaic peoples. Given this imitation, it is tempting to think that Joyce was aware of the mythic correspondences Friedrich outlines between the epic female characters, figures that he took such pains to modernize and "inter-mythologize." At the very least, he could have based his many reincarnations of Aphrodite on the *Britannica* article, since it details the goddess' wide domain and her many emanations in the ancient world. It explains that the goddess was syncretic not only with the "Assyrian Ishtar, the Phoenician Ashtoreth (Astarte), the Syrian Atargatis (Derketo), the Babylonian Belit," and at a remove, the Egyptian Isis, but also to the legendary Cretan heroine/demi-

goddess Ariadne (EB 166). The article also discusses in some detail Aphrodite's close relationship with the sea:

> . . . some consider that she made her first appearance on Greek soil rather as a marine divinity than as a nature goddess. . . . Her connexion with the sea is explained by the influence of the moon on the tides, and the idea that the moon, like the sun and the stars, came up from the ocean. . . . [I]n the Hesiodic account of her birth, she is represented as sprung from the foam which gathered round the mutilated member of Uranus, and her name has been explained by reference to this. Further proof may be found in many of her titles . . . ['rising from the sea,] . . . ['giver of prosperous voyages,'] . . . ['goddess of fair weather,'] . . . ['she who keeps a look-out from the heights,']—in the attribute of a dolphin, and the veneration in which she was held by seafarers (167).

Joyce would also have noted the articles mention of temple prostitution, which offered a moralistic disapprobation he would have chafed against:

> [The] oriental Aphrodite was worshipped as the bestower of all animal and vegetable fruitfulness, and under this aspect especially as a goddess of women. This worship was degraded by repulsive practices (e.g., religious prostitution, self-mutilation), which subsequently made their way to centres of Phoenician influence, such as Corinth and Mount Eryx in Sicily. . . . The function of Aphrodite as the patroness of courtesans represents the most degraded form of her worship as the goddess of love, and is certainly of Phoenician or Eastern origin. In Corinth there were more than a thousand of these [hierodules] ('temple slaves'), and wealthy men made it a point of honour to dedicate their most beautiful slaves to the service of the goddess (166,167).

These two functions of the goddess—her standing as a sea deity and as patroness of prostitutes—are the two most prominent features of Joyce's refiguration of her.

It is in one of Joyce's most shrouded references to Aphrodite—likely drawn from these sections of the article—that he labors at once to limn out his kaleidoscopic yet two-sided, modernist Aphrodite, and to comment on the need for a new world epic. In the "Nestor" episode, when Stephen is waiting to be paid by Mr. Deasy, he nervously fingers the "shells heaped in [Deasy's] cold stone mortar" (U 25). Stephen classifies them: "whelks and money cowries and leopard shells: and this, whorled as an emir's turban, and this, the scallop of saint James [sic]. An old pilgrim's hoard, dead treasure, hollow

shells"(25). Embedded in this short list of types of sea shells are the themes of the novel that, once played out, relieve Stephen and Bloom of their *akhos* and that deliver them home, not with honor, but with love.

Like the interwoven identities of the novel's earthly and divine goddesses and demi-goddesses, and like the horse motif, these "shell" themes are intertwined such that Stephen, Bloom, and Joyce himself are "inter-inscribed" within the literary ambit of Molly's incarnate love: Stephen's naming of "money cowries" refers to the little vulva-shaped shells once used as currency and named after the Cyprian goddess herself—*Cypraea moneta*—and it hints at his habit of paying her accolytes for their attentions to him; his reference to "leopard" shells telegraphs Bloom's association with the mystical (Leo)pard whose presence Stephen dreams of and later senses in the library as he thinks about what real fatherhood might mean at the moment Bloom walks past him; his comparison of the "whorled" shell to an emir's turban suggests his sharing of Bloom's consciousness since Bloom later hallucinates himself as Haroun al Raschid—the presumably turbaned caliph of Baghdad featured in the tales of Sinbad the Sailor—during his rescue of Stephen from the brothel in "Circe;" and Stephen's mention of the "scallop of St. James" and of all of the shells as a "pilgrim's hoard, dead treasure, hollow shells" points to Joyce as both pilgrim and guiding saint of the narrative journey, intent on reviving what is valuable through it. As Bloom, hallucinating himself as Haroun al Raschid, prepares to lead Stephen out of nighttown in "Circe," he is described as "flit[ting] behind the silent lechers and hasten[ing] on by the railings with fleet step of a pard" (478). In this one part of a sentence, the covert connection Stephen senses as he looks at the shells between himself, Bloom, the prostitutes, and ancient eastern origins of a better approach to life are made overt.

After pocketing the "bright and new" coins Deasy gives him, "Stephen's hand, free again, went back to the hollow shells. Symbols too of beauty and of power. A lump in my pocket: symbols soiled by greed and misery" (25). Stephen's contrast of the double valence of the touchable ancient exchange tokens with the heavy deadness of his coins and Mr. Deasy's implication of Shakespeare into the conversation as both a poet and a financially sensible Englishman remind Stephen of the oppression of history. In response to Mr. Deasy's sermon on the pride the English take in never owing anyone anything, Stephen thinks of the generic Englishman Mr. Deasy is invoking: "the seas' ruler. [Deasy's] seacold eyes looked on the empty bay: it seems history is to blame . . ." (25). It is later in the conversation that Stephen calls history a nightmare and it is after that that Mr. Deasy relates history to the epic, specifically Irish history to Greek epic. After Stephen has challenged Deasy's declaration that "history moves towards one great goal, the manifestation of God," by counter-declaring that "a shout in the street" from the schoolboys' game outside is God, Mr. Deasy pauses, looks down and then up again, and says,

> . . . We have committed many errors and many sins, A woman brought sin into the world. For a woman who was no better than she should be, Helen, the runaway wife of Menelaus, ten years the Greeks made war on Troy. A faithless wife first brought the strangers to our shore here, MacMourrough's and her leman, O'Rourke, prince of Breffni. A woman too brought Parnell low. . . . (29).

This grand relation of Greek epic to Irish political history stands in contrast to Stephen's attempt to bring God down to earth as the boys' shouts of joy at making a goal.

A deeper contrast appears in the back of Stephen's mind, one also related to the power of women's sexuality over the course of history. He seems to think back to a verse that Mr. Deasy has just recited to illustrate his point about the decay of England as caused by the Jews, whom he likens to prostitutes:

The harlot's cry from street to street
Shall weave old England's windingsheet (28).

That nighttown is in the Jewish district and that the brothel Stephen will later visit is owned by the Jewish Bella Cohen are latent in this part of the conversation. The fact that Bella is the novel's Circe, combined with the fact that the trade of women's sexuality is so tied up with the development of culture and human exchange traditions add extra layers to the shells' symbolization of Aphrodite. Her standing as the goddess of beauty borne by a shell from the sea and the motif of her absence from the modern, "greedy and miserable" modern world are both thus subtly woven into this early episode.

In the third episode, "Proteus," Stephen plumbs his memory of the dream he has that ties together the themes of the shells, the prostitutes, the mystical leopard-father, the whorled cycles of history and the role of the Jew, the Greek, and the Arab in it, and the power of love to redeem it all: "Open hallway. Street of harlots. Remember. Haroun al Raschid. I am almosting it. That man led me, spoke. I was not afraid. The melon he had he held against my face. Smile: creamfruit smell. That was the rule, said. In. Come. Red carpet spread. You will see who" (39). This dream, prescient as it is of Bloom taking Stephen home with him later that night, insinuates Molly's revalued sexuality as the "one great goal" of the narrative. With its suggestion of cool sensations, luscious smells, welcome and ease, the dream stands as a curative foil to Stephen's "nightmare" of history. Rather than a dry, hollow half shell of an ancient memory of love, Joyce offers a juicy melon that, once split open, promises sinless—not Sin-bad—pleasures in the here and now. Because the melon is figured as a symbol of Molly's bottom, it stands as the vibrant foil of the dry, empty shells of the gallant-buttocked statues of the goddess. That the "who" in the dream that Stephen will see is Aphrodite/Molly is perhaps also evidenced by the dream's standing as an anti-nightmare, since the meaning of the word

"nightmare" as bad dream is drawn from its original usage as the name of a female fairytale character, a horse-related fairy tale type that is a variant of the swan maiden that Friedrich classifies as a pre-Greek progenitor of the goddess.[33]

The theme of shells as vessels bearing the goddess and her essence is reprised later in the "Nausicaa" episode when Joyce characterizes women's sexual force and beauty as pent up at work during the day from which "shoals of them every evening poured out of offices. Reserve better. Don't want it they throw it at you. Catch em alive, O. Pity they can't see themselves. A dream of wellfilled hose"(301). Bloom's likening of women to the cockles and mussels sold by the folk song heroine, Molly Malone, and his implication of their capacity to fill an empty shell since they dreamily fill hose both suggest Joyce's view that women's sexuality, properly regarded, can be the dream, rather than the nightmare, of history. In this context, Bloom's disgust at the baggy hose of the intellectual-type woman talking to George Russell on the street in the "Lestrygonians" episode conveys Joyce's notion that human activity would better unfold were women to be more "natural" than cultural. The shell/woman theme recurs in Boylan's choice of eating at a seafood restaurant for lunch and its implication of his later enjoyment of sex with Joyce's Aphrodite, Molly.

There could be no better emblem for the kind of logic-destabilizing synthesis of opposites that Joyce works to effect than this paradoxical presentation of Aphrodite/woman as, on the exalted pole the delicate, newborn goddess floating on a shell in the ocean, and, on the other, the debased symbolic reduction of the "natural" female sexual body to a shellfish. And beyond Stephen's wistful listing of empty shells as a marker for men's ability to reverently and guiltlessly participate in this feminine essence is Joyce's implication that an appreciation of menstruation is key to this cultural

[33] See Edwin Sidney Hartland's chapter entitled "Swan Maidens" in his 1897 anthropological work called, *The Science of Fairy Tales: an Inquiry into Fairy Mythology*, pages 276-282.

shift. The fact that Molly provides both the destination and the structure for the narrative makes the fact that she is menstruating when she is "arrived at" significant.

When Stephen describes the "red carpet spread" across his dream, he employs what Barbara Walker catalogues in the entry on menstrual blood in her encyclopedia of lost feminine religious meanings as a "common ancient symbol of the blood-river of life [called] the red carpet, traditionally trod by sacred kings, heroes, and brides" (Walker 638). She adds that in most of the earliest religious systems of the world "menstrual blood carried the spirit of sovereign authority because it was the medium of transmission of the life of clan or tribe" (638). She discusses the ancient and worldwide association of menstruation with flowers in this context of the life and future of the society:

> When a [Kula] girl first menstruates she is said to have 'borne the Flower.' The corresponding English word flower has the significant literal meaning of 'that which flows.' The British goddess of flowers was Blodeuwedd, a form of the Triple Goddess associated with sacrifices of ancient kings. Welsh legend said her body was made of flowers—as any body was, according to the ancient [and widespread] theory of body formation from the blood 'flower.' The Bible also calls menstrual blood the flower (Leviticus 15:24), precursor of the fruit of the womb (a child). As any flower mysteriously contained its future fruit, so uterine blood was the moon-flower supposed to contain the soul of future generations. This was a central idea in the matrilineal concept of the clan (638).

Molly's soliloquy in "Penelope" conveys the equivalence Joyce constructs between her menstruation, her flowers, and the "crimson" sea of roses she would like to have "the whole place swimming in" (U 643, 642). Joyce would have had a connection in mind between menstruation and the "Lady of Flowers" mentioned in the Britannica article from having read another passage of the article on the connection of the fructifying goddess to moon: "the moon, by its connexion with menstruation, and as the cause of the fertilizing dew, was regarded as exercising an influence over the entire animal and vegetable creation" (EB 166).

As Mr. Deasy opines on history as the God-ordained progression of kings and heroes, ever impeded by treacherous women and effeminate Jews, Stephen's discomfort with the conversation is rooted in his unconscious promptings that there is a deeper, freer, and more originary order in the world. His dream vision of Bloom—a man whose name *is* "flower"— as a virtuous father-ruler who takes him on a magic carpet into the precincts of an unfaithful, but redemptive sex goddess/woman suggests that he possesses just such unconscious knowledge. Inexplicably, he deeply understands that all of the Aphrodisian symbols and traits that Joyce encrypts into the narrative are ultimately distilled down into the master symbol of flow, Molly Bloom's menstruating bottom.

Having created such a paradoxical yoking of the sacred and the profane in his marginal yet central characterization of his earthy Aphrodite, Joyce ironically upends the heroic values of Homer's epics. Scholars have debated whether the mention of the actual Dublin street, Vico Road, that comes in the "Nestor" episode refers to and endorses Giambattista Vico's cyclical view of history as "an endless *ricorso*, or 'rosary'" (Gifford 31). Gifford notes that Joyce found this concept fascinating but claims that there is room for doubt. I would argue that Joyce endorses Vico's concept of the "rosary" of history by making a pun on the term; he proposes the possibility of a liberated history, one properly governed by his own recursively configured, rose-associated, and cyclically menstruating goddess-woman. Thus, Joyce bolsters and also revitalizes Vico's view of the harm the war-glorifying epic genre has done to humanity over the millennia in his own fictional ratification of the potentially peace-making historical force of "natural," unhumiliated female sexuality. Joyce's inverted homage to Homer demonstrates, then, his desire not simply to honor the rich literary tradition of Ancient Greece, but also, and more crucially, to re-sacralize menstruation as the life-blood necessary for revitalizing, or "re-naturalizing," the suicidal honor code the west had inherited from its cultural forebear.

Chapter Two: Joyce, Shelley and the Romantic *Arabesque*

In Chapter One I argued that in positively revaluing the menstruating Molly's flowing, non-logical essence, Joyce aims to invert the Greek-derived valuation of "masculine" cultural order (*metis*) as superior to natural "feminine" force (*bie*). Joyce's stylistic absorption of Molly's flow is formal evidence of his cryptic comments to Frank Budgen that Molly was the "clou" to his novel, and it supports Joyce biographer Peter Costello's claim that "Molly was the authoress of *Ulysses* , in much the same way that Nausikaa was for Samuel Butler the [real-life] authoress of the Odyssey" (Costello 313).[34] In short, I suggested that Joyce's ultimate conflation of his male characters with his female characters and his ironic centering of the menstrual female/menstrual narrative shows his desire to feminize, and thus "naturalize," what he views as hyper-intellectual, suicidal masculine culture. The ironic contrast between the clever warrior Odysseus and the mild-mannered utopian Bloom that is implicit to the novel's title and Homeric substructure, appears at first only to be a comment on the banality and impotent anonymity of modern lives. Yet when more closely examined, a deeper narrative irony arises from the fact that the figure who appears to be least important in both the epic and the novel, Aphrodite, is in fact central to both texts; once this deeper irony is perceived, Joyce's purpose emerges as ironically inverting Homer's war-centered honor code—while mimicking it—into what can be called a life-affirming modernist code of love.

Joyce amplifies this elevation of love over epic honor when, at the end of the "Ithaca" episode he ironically layers another epic voyager, Sinbad the Sailor, onto his semi-autobiographical characterization of Bloom. And just as the ironic distance between

[34] Costello points out that Joyce really began *Ulysses* in earnest in the spring of 1914 once he had completed a sketch of the novel's final episode, the monologue of Molly Bloom (Costello 313).

the heroics of Bloom and Odysseus only bobs on the surface of deeper waves of chiasmatic narrative irony, Bloom's half-dreaming, progressively nonsensical iterations of Sinbad's name at the end of the "Ithaca" episode—"Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer and Whinbad the Whaler . . ."—function as more than a comic reminder of the difference between the Arab swashbuckler and the gentle ad canvasser (U 607). Moreover, while Sinbad, whose name appears only four times in the novel, is but a framing component of Bloom's character, his garbled narrative presence at the very last moment of Bloom's journey suggests his importance beneath the novel's ironic surface. Indeed, I liken his marginality in the novel to the once-named Aphrodite's, and I will demonstrate in this chapter that his jumbled name is a clue to Joyce's larger project of narratively enacting a feminized irony.

I argue that Joyce accomplishes this feminization principally by adapting a nonsensical, ironic romantic literary genre itself developed in part in imitation of the *Arabian Nights* tales, the fairy tale *arabesque*. An ironic genre that required the conscious inversion of what "frames" and what is "framed," the fairy tale *arabesque* was named after the non-representational figures of Islamic art which inspired the Baroque curlie-cued rococo leaf- and shell-work ornamentation that crept from picture frames into the pictures they framed. Sometimes called the literary fairy tale, this genre was a nonsensical literary revolt against Enlightenment empiricism and was pioneered by Goethe, popularized briefly by Ludwig Tieck and Novalis, and refined in theory by the Schlegel brothers' formulations of dramatic literary irony. Ultimately, I will show that Joyce recognizes and honors Percy Shelley's use of the *arabesque* in *Prometheus Unbound,* his ethereal lyric drama featuring a marginal yet central, but positively valued Aphrodite. And although Joyce does not need to invert Shelley's valuation of the goddess as he does in his corrective homage to Homer, he does concretize Shelley's idealization

of her by foregrounding her sexual, bodily nature. And as with his treatment of Homer, he is careful to make the Shelleyan goddess central by keeping her marginal.

My argument that this ironic tribute to Shelley's drama (and other works) is structurally fundamental to *Ulysses* and to most of Joyce's fiction challenges the established critical view that Shelley merely hovers over Joyce's works as an exiled, inspirational angel. Instead, I claim that in *Ulysses* Joyce makes a formal, materialist correction to Shelley's idealist promotion of love as the source of Earthly peace. Specifically, Joyce follows, in his own way, the fundamental requirement of romantic *arabesque* irony: the necessity of a narrative display of infinitude. He does this throughout his works by constructing interpenetrating, recursive layers of chiasmatic forms—characters, phrases, spatial configurations, etc.—that, once perceived, are set in motion by the reader as dynamic infinity signs. Joyce anchors these dynamic, arabesque-shaped forms in the infinity sign he explicitly assigns to the "Penelope" episode as a quasi-sacred symbol of menstrual/narrative flow. He further extends both this *arabesque* form and the *arabesque* genre in two directions: in the first, he reaches toward high culture, using ancient tropes of sacred and profane femininity, mainly those of the marginalized Aphrodite, to trace his chiasmatic infinity signs; and in the second, he motions toward popular culture with his sly plays on one of the Arabic tales, *The Seven Voyages of Sinbad the Sailor*, the serpentine form of which helped inspire the romantic *arabesque* in the first place.

Joyce's choice in the "Scylla and Charybdis" episode of the ever-ironic Buck Mulligan as the alluder to the line in Shelley's drama praising Aphrodite—*"Life of life, thy lips enkindle"*—signals its ironization and thereby masks its central importance to the novel. Just before reciting this praise to the goddess, Mulligan says, probably lewdly suggesting masturbation, that "[e]very day we must do homage to her" (U 165). After

making the allusion, itself spurred by Mulligan's innuendo-laden report of having seen Bloom in the museum looking at the buttocks of the plaster replica of Praxiteles' *Aphrodite of Knidos*—a moment of action not witnessed by the reader, and thus marginalized—Mulligan performs a moment of Joyce's novel-wide, layered conflation of Aphrodite with Molly. He unknowingly calls up the erotic charge Bloom has for Molly's bottom when he refers to the late-classical statue as *Venus Kallipyge*, or Venus of the Beautiful Buttocks, a decadent Hellenistic-era statue.[35] Not only is the ethereal sublimity of the Shelley lyric contrasted with Mulligan's smuttiness, but a little later in the conversation Stephen makes an allusion to the Greek philosopher Antisthenes "t[aking] the palm of beauty" from Aphrodite's unfaithful charge, Helen, and handing it to "poor Penelope," each respectively the implicit and explicit epic doppelgangers of the unfaithfully faithful Molly (165). Here, in less than a page and by means of an accrual of associations, Joyce telegraphs his desire to ironically reanimate the love and beauty that stands static in the museum. I argue that he does this by paradoxically—that is, ironically—conflating and contrasting Aphrodite and Molly.

By juxtaposing Mulligan's reference to the provocative Hellenistic statue against his recitation of Shelley's reverent verse, Joyce establishes the surface, or content irony of this passage. The paradoxical identity/contrast Mulligan unwittingly sets up between Molly and Aphrodite, as well as the paradox of the contrast itself—woman as both

[35]The Venus Kallipyge referred to here is probably the most famous version of a type of "Venus" statue, the Kallipygos Farnese. The statue type always has the goddess looking back admiringly over her shoulder at the beauty of her own buttocks. Her stance is usually interpreted as conveying a provocative vanity informed by her awareness of her effect on desirous onlookers. Indeed, archeologist, Gosta Saflund, explains in his study entitled *Aphrodite Kallipygos* that the posture is itself an erotic gesture, or in art historical terms, a *schema erotikon* called *anasyrma*. He cites an image on a bell-crater from the 4th century B.C. of a Greek courtesan assuming the posture for her patrons, a gesture that was often part of impromptu beauty contests at the symposia at which courtesans worked (Saflund 45). He adds that the extremely torqued posture of this statue type is not in "the classical scheme of contrapposto" wherein the twist of the sculpted body is balanced. He says of Kallipygos statues: "there is in them a chiastic contrast between the raised right leg and the lowered right hip and the raised right shoulder and the extended right arm" (25-26).

wanton and faithful—both stand as the building blocks of a deeper structural irony. That is, by virtue of the order in which these female figures are named, his joke, and the conversational thread Stephen picks up, a criss-crossing set of doubled, or stacked, characters is constructed: on one side, Shelley's sublimely natural, redemptive goddess is undergirded by the image of the nearly pornographic Hellenistic statue and; on the other side, Molly as the beautiful, unfaithful Helen is set over Molly as an epic-redeeming Penelope. If diagonal lines are imagined drawn from one like term in one pair across to the other in the opposite pair—from Shelley's Aphrodite diagonally down to Molly-Penelope and from Venus Kallipyge diagonally up to Molly-Helen—these lines trace a narrative chiasmus. Envisioned as such, they can be seen as structurally enacting the intrinsically chiasmatic infinity sign that Joyce assigned in the Linati schema to Molly's monologue.

This infinity sign is more than the overtly conveyed hieroglyph that Joyce uses to at once symbolize Molly's nonsensical yet redemptive feminine essence and her bleeding genitals: it provides more meaning when seen as a looping arabesque framing design that Joyce subtly extends from the last episode back across the novel, principally in the form of chiasmatic structures of characterization, phrasing, and spatial placement of characters. Insofar as these more and less obvious arabesques both indicate on the surface and structurally enact Joyce's project—like Shelley's—of reincarnating love on Earth, Joyce consciously centers what he feigns to present as a frame.

TOWARDS AN EARTHIER REBIRTH OF VENUS

Shelley performs just such an inversion of frame and center in *Prometheus Unbound* since the awakening of the marginally appearing Aphrodite constitutes the core event of the drama. Indeed, Joyce seeks to preserve the revolutionary potential of the goddess, both aesthetically and culturally, in his revival of Shelley's purpose, theme, and

narrative technique. Unlike Joyce, Shelley is content to conceive of the goddess' essential nature, love, as an ideal, something on the order of a sexless Platonic form. It is just this romantic ethereality that Joyce works to bring down to earth in his rebirth of Aphrodite. Referring to a passage in *Stephen Hero* wherein Joyce, through Stephen, critiques the romantic temper as "insecure, unsatisfied and impatient . . . its figures 'blown to wild adventures, lacking the gravity of solid bodies,'" Timothy Webb labors to explain Joyce's well-known admiration of Shelley in an essay entitled, "'Planetary Music': James Joyce and the Romantic Example" (Webb 30). One famous expression of Joyce's ambivalent regard of romanticism came in a letter to his brother, Stanislaus, in which Joyce listed Shelley as one of the top three authors in English literary history, along with Shakespeare and Blake (de Petris 286). Trying to resolve the paradox of Joyce's love of Shelley and his stated preference for the bounded, present-mindedness of classical art, Webb draws a distinction between romanticism and the romantics (30). Elsewhere Webb discusses Joyce's admiration of James Clarence Mangan as the "archetypal Romantic poet" and Joyce's linkage of him to Keats, Blake, and Shelley (Webb 32).

Webb judges that of these three great poets, Shelley was the one who had the "least durable influence" since Joyce makes the fewest references and allusions to his works (32). Discussing Joyce's comments on Shelley in the *Critical Writings*, he says,

> From the beginning Joyce seems to have had reservations, of a fairly conventional kind, about Shelley's poetic virtues. One of his earliest essays refers in a rather superior fashion to the dangers of a too prolific imagination: 'Such a thing . . . often affects poets of a high fanciful temper, as Shelley, rendering their poetry vague and misty.' Shelley's achievement is the subject of a student discussion in Stephen Hero where Stephen shows his knowledge of *Prometheus Unbound* by quoting one of the lyrical passages but also points out that 'sometimes Shelley does not address the eye' . . . (32).

Webb also cites Frank Budgen's account of Joyce's comment that "'No doubt there is much beauty in *Prometheus Unbound* and *Hellas*, but I feel that it's all on the wrong

track" (33). I take exception to Webb's analysis of Joyce's contradictory view of Shelley as, on the one hand, one of the best authors in the English tradition, and on the other as "lacking gravity." His conclusion that because Shelley is referred to less than the other romantics, he is less of an influence is drawn from an assumption that Joyce would only indicate influence by direct allusion. I contend that, in keeping with the revolutionary *arabesque* technique he adopts through Shelley, Joyce makes Shelley marginal only to make him central, if not epicentral. I view the focus Joyce had on *Prometheus Unbound* in *Stephen Hero* as one among many of the thematic interests and technical motivations he preserved and developed in his later works.

In *Prometheus*, *A Voice (in the air singing)* sings the praise of Aphrodite that Mulligan recites (Act II. 5.47). The voice makes this praise as Prometheus' consort, the oceanid Asia, is automatically, unintentionally, and inexplicably transmogrified into Aphrodite the moment she frees herself from her bounded understanding of power. In his creation of a mythic pastiche in *Prometheus,* Shelley adapts the Romantic *arabesque* such that he does with myth what the early German Romantic writers of the arabesque literary fairy tale did with the traditional folk tale. Winfried Menninghaus links this technique of randomly cobbling together fairytale types, plot elements, and set pieces to the then emerging study of anthropology; he notes the key role of the analytical, classificatory approach in the discipline's early interest in universal structures in myth and symbol—a focus that both Shelley and Joyce embraced to varying degrees.

A precursor to Romantic art, the *arabesque* in European art involved the Rococo extension of the designs of Baroque picture frames "onto what [wa]s enframed until it largely c[a]me to substitute for the image itself" (Menninghaus 72-3). Menninghaus notes that in the *rocaille* ornamentation, enough of these designs' ornamental traits persist that they do not become representational images. He adds that,

> [o]scillating between the modes of ornament and imagery, the new treatment of ornamental framings brings forth a 'world of its own' that consists of ideal (quasi) objects. This puzzling play—exhibiting elements of beauty, eroticism, mortality, and also chthonian threat—has been designated by the art historian Hermann Bauer as a stage of transition to Romanticism. . . . Like Romantic literature, the rocaille ornament combines a movement of 'idealization' and of the absorption of representation with an ironic moment that puts art at a distance from itself (73-4).

Menninghaus sees as parallel the rationalist critique of the "semantic emptiness" of rococo ornament and the Enlightenment disdain for both the romantic *arabesque* and the ironic stance it engendered in early 19th century romantic literature (74). By 1798, after the literary fairy tale craze had faded after a brief popularity, the *arabesque* took on "new allegorical weight," and became what has been called the romantic hieroglyphic, a kind of "enigmatic scripture" (74). While providing a corrective, meaning-laden response to the critiques of irony, the romantic hieroglyph retained the romantic ironic imperative and Menninghaus says, answered "the romantic call for a 'new mythology'" (2, 40). I am arguing that Joyce was exquisitely attuned to the liberating prospects of creating such enigmatic mythological scriptures, but evinces a need to make the project less abstract.

Friedrich Schlegel emerged after 1798 as a champion of abstract *arabesque*/hieroglyphic irony, advancing past Kant's delineation of artistic nonsense as parergonal and referential to a central work. Whereas Kant declared the parergonal as expressive of a pure, purposeless beauty that the purposive, or infinitely meaningful central work had to mimic, the two mutually dependent on one another for their singular aesthetic expression, Schlegel collapsed the actual and metaphorical spatial separations in art between the framing and the framed. Menninghaus explains Schlegel's innovation:

> [He] transposes Kant's arabesque parergonality into the ergon's own principle of form. The adjunct work ceases to be a mere addition and is elevated into the condition of possibility of the work itself. The ornamental addendum is transformed into an ironic-reflexive supplement. To this extent, the difference between ergon and parergon is re-introduced into the ergon itself . . . . The arabesque no longer merely demarcates, in the mode of an ornament, the inner

> field of art against its exterior; inversely, it also no longer merely displaces the purity of the aesthetic onto the external borderline of inside and outside. Rather, it turns the entire distinction toward the inside (86-87).

A more Kantian-drawn fairy tale *arabesque*, then, might have had a "sensible," non-integrated framing character vainly protesting against, and thereby inverting to the center, the nonsense of the story. However, a Schlegelian narrative would integrate ergon and parergon by, for example in his parodic novel about men's artistic process, *Lucinde*, making central, or framed, the letters an absent woman leaves on her home desk. While the woman's subjectivity is at home to be read and responded to by a man who loves her, her absence from home ironically removes her from her usual framing position to the central male public sphere (Verstraete 18-19, 110-115). This less sharply delineated, central irony of the woman's contradictory present absence is the irony that tends toward what Schlegel calls an "artificially regulated confusion" (87). Like Schlegel, Joyce constructs his narrative about a man's love for a woman out of a character's ruminations on a beloved in her absence, gradually feeling himself to be participating in her "essence" as he ponders the relationship. Unlike Schegel, Joyce does not release her from the boundary of home, except in the characters' reveries, even as he allows her to possess contradictory characteristics.

For Schlegel, the reflexivity of ironic contradiction—its ability to set in motion the infinitely iterative doubling back of opposed terms—not only effects the vital controlled confusion of ironic art, it does the crucial work of enacting it. Georgia Albert explains that Schlegel saw the very contradictions inherent to ironically produced art as connecting the artist with the infinite, adding that he considered "irony . . . the *epideixis* [the shining, persuasive display] of the infinite, of the sense for the universe" because it shows that the ironic author has the epideictic skill to enact the paradoxical nature of the infinite (Albert 828). She adds,

> The relationship between irony and infinity is therefore defined . . . as a very particular type of reference, one that is based on the possibility of making something visible by putting it on display or giving it an appearance (by playing it) rather than talking about it. Irony "means" infinity by representing it; more precisely . . . by reproducing its structure. This structure is that of the paradox of constitutive and irreducible self-contradiction, of the simultaneous co-presence of mutually exclusive elements . . . (828).

Shelley was reading Auguste Schlegel's similar views in *Lectures on Dramatic Art and Literature* in March of 1818, half a year before he began *Prometheus Unbound* and seems to have taken the Schlegels' call for ironic infinity to heart. Indeed, his wording in his *A Defence of Poetry*, written in 1821, indicates just such a concern with poetic representation of paradoxical infinitude: "A poet participates in the eternal, the infinite and the one; as far as relates to his conceptions, time and place and number are not" (Shelley 677). The *arabesque* irony of *Prometheus*, with its crucial replacement of Time with artistic Measure, stands as a poetic enactment of this idea. Joyce pursues a similar course when he works to free the culture from the linear chains of warring history with his chiasmatically recursive cycles of incarnated feminine love and beauty.

In *Prometheus Unbound,* Shelley constructs an artificial, fairytale-like world of characters with Greek, Latin, and English names, all encountered *in medias res* observing mythic rules and taboos that seem to have been drawn from actual myths related to the Prometheus story, but that are not. These rules at first appear as parergonal to the characters' existence but are ultimately seen clearly as central to it. As readers enter into this fragment of the larger, mostly unexplained story, they only gradually learn that to gain his freedom, Prometheus must hear the curse he has cast on the tyrant Jupiter repeated, but cannot himself repeat it. He asks *The Earth* to repeat it and she refuses for fear of repercussions that are not clearly explained. But, her refusal mysteriously triggers both the emergence of the *Phantasm of Jupiter* and his helpless repetition of the curse. These kinds of obscured, rule-driven dynamics, another of which is the mysterious

consciousness-triggered transformation of Asia into Aphrodite—itself triggered at a distance by her soul mate, Prometheus' change in consciousness—constitute what the German romantics would have called the poem's motivational nonsense (Menninghaus 11). The marginal-yet-central standing of these vague causes in the drama establishes an ironic, paradoxical nonsensical identity of curser and cursed, of male and female, of oppressor and oppressed. From such nonsense comes the poem's infinite, ironic-reflexive aesthetic sense about real freedom and real revolution.

And Asia embodies just such ironic paradox once she becomes Aphrodite since her unveiled identity as love must nevertheless be veiled to be perceived. The airy voice sings this ironic contradiction:

> Life of Life! Thy lips enkindle
> With their love the breath between them;
> And thy smiles before they dwindle
> Make the cold air fire; then screen them
> In those looks, where whoso gazes
> Faints, entangled in their mazes.
>
> Child of Light! Thy limbs are burning
> Through the vest which seems to hide them,
> As the radiant lines of morning
> Through the clouds ere they divide them;
> And this atmosphere divinest
> Shrouds thee wheresoe'er thou shinest. (Act II.5, 48-71)

Her smiles screen her lips, her radiant limbs are shrouded by her vest while shining out from it, and in the stanzas that follow, her voice, while perceived, folds her from sight, her clarifying lamplight makes souls on Earth ecstatically lost. This nonsensical ironic content stands atop the deeper enacted irony of the drama's lysis of liberation, triggered as it is by Asia's transmogrification into Aphrodite—a character who is paradoxically present yet absent. Her presence changes the entire universe, yet she is never named, does not speak, and only appears in human form as a description of her effect on Asia. When

Asia sees her sister, Panthea, blanching at the sight of this change, she asks, "What is with thee, sister? . . ." (Act II.5, 15). It is in Panthea's response, rehearsing as it does Hesiod's telling of Aphrodite's birth, that we understand the reborn presence of the goddess:

> . . . . The Nerieids tell
> That on the day when the clear hyaline
> Was cloven at thine uprise, and thou didst stand
> Within a veined shell, which floated on
> Over the calm floor of the crystal sea,
> Among the Aegean isles, and by the shores
> Which bear thy name, love, like the atmosphere
> Of the sun's fire filling the living world,
> Burst from thee, and illumined earth and heaven
> And the deep ocean and the sunless caves,
> And all that dwells within them; till grief cast
> Eclipse upon the soul from which it came:
> Such art thou now . . . (Act II.5, 20-32)

It is this active atmosphere of love, generated from Aphrodite's formerly grief-stricken soul, that descends to liberate an Earth that by the end of Act Four is strangely devoid of people. After Prometheus and Asia have reunited and retreated to their cave in Act Three, Act Four opens with the *Spectre of the dead Hours* bearing "Time to his tomb in eternity" (Act IV, 12-14). *A Voice of Unseen Spirits* and choruses of "Spirits of the human mind" combine in song and dance with the revived *Hours*—mythic attendants of Aphrodite—to herald the changes that are immanent on Earth. They thereby "dance out" the central revolution of the replacement of Time with musical measure. The paradoxical nature of the goddess, the reviving dance of the hours, and the implication of both with the human mind only hint at the psycho-sexual bond between Asia and Prometheus that allowed Asia's consciousness to initiate Aphrodite's rebirth.

Joyce shows himself to be attentive to Shelley's delicacy in his version of the goddess' paradox and the dance of the hours; in it, Joyce gives gravity to the revolution

of love by making the sexualized human body as fully implicated in it as the human mind. In this effort to bring Shelley's idealism down to Earth, Joyce literalizes Shelley's metaphors and similes; thus, Ione's likening of the words of Panthea who "rise[s] as from a bath of sparkling water" to "the clear soft dew/Shaken from a bathing wood-nymph's limbs and hair" stands somewhat Platonically behind the image and narrative action of the alternately beautiful and grotesque bathing wood nymph of the Blooms' bedroom picture.

At the beginning of this last act, Asia's sisters Panthea and Ione watch the singing and dancing and slowly perceive the metaphysical-physical changes already happening on the moon and the earth. *The Earth* exclaims over these changes in virtually the same sublime terms that Panthea exclaimed over Asia's transformation into the goddess,

> Ha! Ha! The caverns of my hollow mountains,
> My cloven fire-crags, sound-exulting fountains,
> Laugh with a vast and inextinguishable laughter. (Act IV, 332-34)

The Moon, looking down on *The Earth*, continues this joyous refrain at Aphrodite's quickening immanence, exclaiming to her,

> Gazing on thee I feel, I know
> Green stalks burst forth, and bright flowers grow,
> And living shapes upon my bosom move:
> Music is in the sea and air,
> . . .
> 'Tis love, all love! (Act IV, 363-69)

As glorious as these exultant lines indicate the changes made by love are, they somehow do not "address the eye," and it is possible to see in these stanzas more of what Joyce fixes on as needing concretization: his figuration in "Penelope" of Molly Bloom as a revolving Earth suffused with just such a Shelleyan primordial love, involves her bodily unity with mountains, the fountain of which flows down as the crimson sea of her menstruation; his repeated representations of women as flowers and his moving chiasms

these representations make across his texts stand as actual "living shapes" that move across the bosom of his flowing feminized narrative.

As the lyric drama continues towards its final crescendo, *The Earth* responds to *The Moon's* observations; she again evokes the images of Aphrodite/Asia's earthly awakening of love and introduces the stanzas on the consequent future freedom of a presumably not yet fully revived, post-revolutionary humanity,

> It interpenetrates my granite mass,
> Through tangled roots and trodden clay doth pass
> . . .
> It wakes a life in the forgotten dead,
> They breathe a spirit up from their obscurest bowers. (Act IV, 370-75)

This spirit of love, *The Earth* continues, ultimately forces "hate, and fear, and pain, light-vanquished shadows" to "leave man" who is

> . . . one harmonious soul of many a soul,
> Whose nature is its own divine control,
> Where all things flow to all, as rivers to the sea;
> Familiar acts are beautiful through love;
> (Act IV, 381, 382, 400-403)

In these lines the Joycean theme of the dead being awakened by the rhythm of love in song and dance appears to be seeded—within this sequence, *Demogorgon* calls out to "ye happy dead," a reference which resonates with the traditional folk song, *O Ye Dead*, that Joyce cited as an inspiration for "The Dead" (Act IV, 534) And the uninterrupted flow of "all things" and the interpenetration of love into a "granite mass" also seem to bear the germs of the "everywhereness" of Joyce's revolving narratives. Moreover, the narrative revolutions he accomplishes are in no small part effected by his interpenetrating characterizations that end up standing as "one harmonious soul of many a soul." And his intimate depictions of "familiar acts"—bowel movements, urination, menstruation, eating, bathing—do become beautiful through love, not because an abstract verse declares them so, but because the narrative addresses them to the reader's eye.

Since at the very end of the drama, the change in humanity is posited as inevitable but not yet realized, the final note is a sort of proleptic climax of love's full incarnation. This final declaration of love's deep effect on people is made by the *Demogorgon*, the guardian of human wisdom. The *Demogorgon*, speaking in a dialogue with *The Earth*, *The Moon*, voices from above and beneath, *A Confused Voice*, and simply *A Voice*, finally pronounces,

> Man, who wert once a despot and a slave;
> A dupe and a deceiver; a decay;
> A traveler from the cradle to the grave
> Through the dim night of this immortal day;
> . . .
> Gentleness, Virtue, Wisdom, and Endurance,—
> These are the seals of that most firm assurance
> Which bars the pit over Destruction's strength;
> And if, with infirm hand, Eternity,
> Mother of many acts and hours, should free
> The serpent that would clasp her with his length,
> . . .
> To suffer woes which Hope thinks infinite;
> To forgive wrongs darker than death or night;
> To defy Power, which seems omnipotent;
> To love, and bear; to hope, till Hope creates
> . . .
> This, like thy glory, Titan, is to be
> Good, great and joyous, beautiful and free;
> This is alone Life, Joy, Empire, and Victory (Act IV, 549-552, 554-578).

Panthea and *Ione*, who witness the offices of the *Spirits* and *Hours* at the opening of Act Four, are presumably still present to hear this since both stop speaking when they hear what *Panthea* describes as *Demogorgon's* "universal sound" (518). Yet once he begins speaking with *The Earth* and *The Moon*, they fade from view. And once *The Voice from Above* appears, *The Earth* and *The Moon* also retreat. Only *Demogorgon* and the disembodied voices remain: *A Voice from Above* speaks for "the kings of suns and stars, Daemons and Gods;" *A Voice from Beneath* speaks for the "happy dead"; *A Confused*

Voice speaks for the "elemental genii"; *A Voice* speaks for the spirits of animals, plants, and meteorological events (Act IV, 529, 533, 534, 538, 539 543, 544, 548). All the voices join together to bid *Demogorgon* to make the final, uninterrupted three-stanza proclamation quoted above. And while this proclamation and that of the earth's earlier one are focused on the ultimate transformation of humanity, no humans ever appear.

It seems that the ironic purpose of the Platonic, unpeopled landscape at the end of the last act is to place readers in an infinite loop wherein they witness *The Earth* and *Demogorgon* describe a liberated humanity who, while absent in the scene are yet paradoxically also present insofar as they are there seeing themselves being seen. Ultimately then, Shelley is intent on enacting and involving readers in what he views as the ironical processes of love and liberation. He does this by effecting in his readers the contradictory internal (nonsensical) state that can make radical, infinite aesthetic sense perceptible, a state that can then make radical, infinite freedom possible.

To effect the freedom he wants for humanity, Joyce peoples his texts in the here and now with visible human characters that embody the earth, the moon, the Hours, and the goddess. He makes Bloom both "a dupe and a deceiver" and a "traveler through the dim night of [an] immortal day." He makes Stephen struggle with the sexual "serpent that would clasp" him from feeling the rhythmic eternity of love. He gives Bloom "Gentleness, Virtue, Wisdom, and Endurance," qualities that allow him to "suffer woes," "forgive wrongs," and even "defy Power," but in ways that are addressed to the senses.

My formal analysis of Shelley's lyric drama as an *arabesque*, setting aside as it does more traditional, often compelling, critical focuses on Shelley's stylized poetic abjection or on his psychological motivations, is of a piece with my view of Shelley's influence on Joyce. That is, I attend less to the traditional, and valid, focus on biographical parallels between the two authors and between their male characters—e.g.

Stephen Hero as Shelleyan aesthete, Stephen Dedalus as tragic romantic exile, Bloom as bound Prometheus in "Cyclops," etc.—and find Joyce deeply invested in performing romantic irony through his imitation of Shelley's conflation of Asia and Aphrodite in his own conflation of Molly and Aphrodite. I account for Joyce's well-known complaints against Shelley's ethereality by demonstrating Joyce's concretization of Aphrodite. I argue that he makes this modernist, materialist correction of the great romantic poet by ironically conflating the sacred Aphrodite with the profane—that is, menstruating—Molly.

Given the dynamic profane sacrality of Joyce's characterization of her, it is not surprising that the critical response to Molly has over the decades oscillated between views of her as an archetypal, life-enhancing earth goddess and civilization-destroying harlot.[36] Since I interpret her characterization as ultimately meant to be positive—if only because through his self-reflexive narrative technique and character development Joyce seeks to effect a masculine creative mastery over her chthonic "threat" to culture—the archetypal interpretations are more germane to my study. Often fundamental to the archetypal views are attempts to interpret Molly's menstruation which, coming as a surprise to her as she sits on her chamberpot in "Penelope," is likened by a chain of associations to nothing less than a Homeric-sounding "crimson" sea (U 643). Prominent among these archetypal interpretations is Richard Ellmann's essay, "Why Molly Bloom Menstruates," in which he discusses Joyce's relation of menstruation to Catholic communion. Ellmann argues essentially that Molly stands in the novel as a bearer of the life that art must imitate. It is around passages containing Stephen's and Bloom's ruminations about synchronized communion and synchronized menstruation that

[36] See Kathleen McCormick's essay, "Reproducing Molly Bloom: A Revisionist History of the Reception of 'Penelope,' 1922-1970" in *Molly Blooms: A Polylogue on "Penelope" and Cultural Studies*, a collection edited by Richard Pearce.

Ellmann builds his argument for Molly's powers of substantiation. Ellmann says of these passages that they

> seem at first to be idle. But Joyce is establishing a secret parallel and opposition: the body of God and the body of woman share blood in common. In allowing Molly to menstruate at the end, Joyce consecrates the blood in the chamberpot rather that the blood in the chalice, mentioned . . . at the beginning of the book. For this blood is substance, not more or less than substance. The great human potentiality is substantiation, not transubstantiation, or subsubstantiation. It is this quality which the artist has too, in that he produces living human characters, not ethereal or less than human ones. It is human blood, not divine. Menstruation is Promethean. (Ellmann 171)

Though the titan Prometheus figures in this analysis, Shelley does not. Rather, Ellmann sees Joyce's revaluation of the body as a realist or naturalist impulse and thereby misses the Shelley-inspired romantic irony that lies behind Joyce's "secret parallel and opposition" of the sacred and profane, particularly as it appears in his representation of chiasmatically oscillating sacred and profane femininity. In Joyce's catechism it is precisely this nonsensical feminine essence—the paradigm of which is menstrual flow—that must be absorbed and finally aesthetically commanded by Stephen Dedalus and Bloom. Both characters, themselves torn between the life of the mind and the life of the body, alternately consider Shelley's works and/or espouse his philosophy of love. Their own chiasmatic resolution of these opposites, their consubstantiation of existential orientations, is rooted in Joyce's aestheticist rather than his realist synthesis of romanticism and classicism.

THE ARTIST AS AN OLD MOON

In his essay on Shelley's influence on Joyce, Webb discusses Richard Ellmann's explanation of the way Joyce included Shelley's *Prometheus Unbound* in the Linati schema for the "Cyclops" episode; Ellmann sees it as pointing to a parallel between the mythic titan's passivity in the face of his ordeal and Bloom's when facing his persecutors

at Barney Kiernan's (33). It is during this barroom ordeal that Bloom's—and Joyce's—core belief in the pacifying power of love is revealed. When the "patriots" tell him that oppression should be countered with force, he replies in dichotomous terms, "But it's no use, ... Force, hatred, history, all that. That's not life for men and women, insult and hatred. And everybody knows that it's the very opposite of that that is really life." Asked what that opposite is, he answers, "Love, . . . I mean the opposite of hatred" (U 273). Webb says of this "clue," given to Linati by Joyce, to such interpositions of Shelleyan themes into his fiction that "there is no further evidence to support the case" (Webb 33).

Later in the essay, Webb settles on the musical measure, the lyricism, of Shelley's verse as that which Joyce admired and imitated most. He sees this admiration expressed in Joyce's essays on Mangan and says that in them Joyce reveals that what he prizes most in Shelley is neither the symbolic universe which Yeats charted with such intuitive sympathy nor the philosophical subtlety and intellectual animation celebrated by more recent interpreters. The main emphasis in Joyce's response falls unequivocally on the music of the verse, the 'rhythms of extraordinary beauty' which Shelley shares with Mangan (33). Webb also cites four of Joyce's allusions to Shelley's famous likening of a fading coal to the creative imagination in the poet's essay, *A Defence of Poetry*.[37] Quoting a passage from *Stephen Hero*, he emphasizes the importance Joyce placed on the "value of poetry in a materialistic and scientific age" that Shelley too championed in the *Defence*:

> [The poet] alone is capable of absorbing in himself the life that surrounds him and of flinging it abroad again amid planetary music . . . . It is time for [the critics] to acknowledge that where the imagination has contemplated intensely the truth of

[37] The metaphor of the imagination as a fading coal of the original fire of creativity recurs in Shelley's works, appearing in "When the Lamp is Shattered" as "the light in the dust [that] lies dead" (Shelley 590). In Stanza Five of "Ode to the West Wind," Shelley refers to his poetry as "dead thoughts" and "ashes and sparks" from "an unextinguished hearth" (414). In the first poem, the surging tide sings "the dead seaman's knell," a meaningless dirge that Shelley likens to the inevitably faded memory of lost, once-burning love (591).

> the being of the visible world and that beauty, the splendour of truth, has been born. The age, though it bury itself fathoms deep in formulas and machinery, has need of these realities which alone give and sustain life . . . thus the spirit of man makes a continual affirmation' (35).

And, Webb points out, while reflection on the relationship of truth to beauty is properly Platonic and, in this precise phrasing, traceable to Flaubert, the concern is essentially romantic—insofar as the relationship of art to life was paramount for Joyce (36).

Obviously, a part of translating his life into art involved Joyce's enmeshment of his own biography and writing with those of other artists. Carla de Petris sees Joyce's sojourn in Rome for several months in 1906 as a watershed in his artistic development, a life experience he anchored imaginatively by means of his identification with Shelley. Echoing Ellmann, De Petris describes the way Joyce aestheticized the meaningful moments of his life as

> [his] habit of recording the most trivial coincidences of daily life, re-elaborating and objectifying them in his works through an endless process of simultaneous identification and estrangement . . . . (de Petris 288)

She finds the adjacency of the bank in Rome at which Joyce worked to the Palazzo Verospi—the house in which Shelley had written the *Cenci* and *Prometheus Unbound* and upon which a plaque celebrating the poet had been placed—to be a coincidence that assumed this kind of re-elaborated presence in the works he conceived of and began during and after his stay there. She notes that Joyce reported seeing the plaque on a postcard to his brother Stanislaus but oddly, given his own identity as an exile, failed to mention that in addition to commemorating Shelley's accomplishments, it honored Shelley as an "unvanquished supporter of the people's freedoms, refused in his time by the whole of Europe" (285). Yet, she suggests, his mention of the house as an honored place of Shelley's artistic accomplishment shows his interest in the poet's artistic afterlife. She finds this interest evident in the way Joyce subtly inscribes into his

> post-Rome works the Shakespearian inscription on Shelley's tomb, "Nothing of him that doth fade,/But doth suffer a sea-change/Into something rich and strange" (291). Ultimately, though, she sees Joyce's artistic enmeshment of Shelley's life with his own as hinging most on Joyce's fascination with the rich and strange "way in which the romantic poet abolished the boundaries between Art and Life in his legendry existence" (291).

Shelley's legendary early death at sea, his sea change, and Joyce's dramatic contemplation of his own death seem mediated, according to de Petris, mainly through his imaginative implication of them in both *The Dead* and in *Exiles*.

Noting that Joyce conceived of *The Dead* in Rome in 1906 and wrote it in Trieste the following year, de Petris relates Joyce's experience of going to Galway during his visit to the British Isles in 1912. In the course of his stay in Galway, he cycled to the cemetery in nearby Oughterard where he had "buried" Michael Furey in the *The Dead*. Finding a headstone of a J. Joyce there seems to have spurred his imagination toward a conception of Shelley-derived themes and character motivations in *Exiles*. But before writing the play, Di Petris says, in a poem he wrote in August of 1912 called, "She Weeps over Rahoon," Joyce can be seen to tack back to the reality of the actual grave in the Rahoon cemetery in Galway of Nora's real-life admirer, Sonny Bodkin. She cites lines of the poem that echo the last paragraph of *The Dead* and that evoke the moon that Joyce likens to Bertha in his notes to *Exiles*: "'Rain on Rahoon falls softly, softly falling,/Where my dark lover lies./Sad is his voice that calls me, sadly calling,/At grey moonrise [. . .]'" (de Petris 288)

The link between the graves of Shelley, Micheal Furey/Sonny Bodkin, and the not yet dead, soon-to-be-great writer Joyce becomes clearer when di Petris quotes at length Joyce's dream journal/notes to *Exiles*:

> N.(B.) — 13. November 1913
>
> Moon: *Shelley's grave in Rome*. He is rising from it: blond she weeps for him. He has fought in vain for an ideal and died killed by the world. Yet he rises.

> Graveyard at Rahoon by moonlight where Bodkin's grave is. He lies in the grave. She sees his tomb (family vault) and weeps. The name is homely. *Shelly's [sic] is strange and wild.* He [Bodkin] is dark, unrisen, killed by love and life, young. The earth holds him [. . .]
>
> She is the earth, dark, formless, mother, made beautiful by the moonlit night, darkly conscious of her instincts. *Shelley whom she has held in her womb or grave rises*: the part of Richard which neither love nor life can do away with; the part for which she loves him: the part she must try to kill, never be able to kill and [rejoice] at her impotence. Her tears are of worship, *Magdalen seeing the rearisen Lord* in the garden where he had been laid in the tomb. *Rome is the strange world and strange life to which Richard brings her*. Rahoon her people. She weeps over Rahoon too, over him who her love has killed, the dark boy whom, as the earth, she embraces in death and disintegration. He is her buried life, her past. [. . .] [emphases di Petris'] (290)

According to di Petris, the references to Rome and to Shelley's tomb, to the strangeness of the exiled or dead artist's life, and to the need of the artist to rise up out of the female-engendered tangles of earthly love make explicit Joyce's identification with Shelley. Although he does not use the first person pronoun here, his references to Bodkin, Rahoon, and obliquely to his wife, Nora Barnacle, as "she" and as "N.(B), and his alternating implications of them into the real and imagined, live (and dead) experience of Shelley and the characters in *Exiles* in Rome—narratively accomplished by his ambiguous use of personal pronouns—together demonstrate the life-aestheticizing process of identification and estrangement di Petris describes. She says of Richard, the semi-autobiographical *Exiles* character mentioned here, "[he] is a Shelley who has lost his daring in the daily routine, transposing it instead to the level of imagination" (291). Discussing Richard's idealist manipulation of Bertha and Robert into possibly committing adultery, she cites William Hazlitt's assessment of the idealist Shelley: "'[h]e puts everything into a metaphysical crucible to judge of it himself and exhibit it to others as a subject of interesting experiment'" (291).

Webb cites the same passage from the notes to *Exiles*, but includes a short passage di Petris omits that stands between the two sections she does cite: "Bodkin died. Kearns died. In the convent they called her [Nora] the man-killer: (woman-killer was one of her names for me). I live in soul and body" (Webb 37). Webb arrives at an interpretation similar to di Petris' in that he sees this journal entry as indicating that Joyce felt an identitification with the accomplished artist Shelley as opposed to feeling one with the immature, woman-vanquished Bodkin. Yet Joyce is also making a crucial distinction between himself and Shelley, a distinction that has to do with his view of Shelley as "consort[ing] uncomfortably with the concerns of the mundane," his "unsuitability for everyday life" (36). In this sense, Joyce's claim to "live in soul and body" suggests that he consciously sought a middle path between Bodkin's loss of self in the worldly and the kind of idealist transcendence of it that Shelley pursued. Joyce's placement of the section that contains the only use of the first person perhaps signals his placement of himself between the two men as they stand in his imagination. It is in Joyce's enactment of a materially-grounded irony—perhaps even hinted at formally in this passage with its repeating oppositions of light and dark, womb and tomb, burying and rising—that he attains mastery of his life aesthetically and thereby walks a middle path.

Webb provides another example of Joyce's incorporation of Shelley's life and works in his analysis of two of Joyce's direct references to Shelley's *Fragment: to the Moon* in *A Portrait of the Artist as a Young Man*.[38] Webb views the first reference, the scene in Cork near the end of Chapter Two when an alienated Stephen watches his father

[38] In both references Joyce excludes the poem's last three lines, lines that imply the Moon's vain desire for an impossible communion: "Art thou pale for weariness/Of climbing Heaven, and gazing on the earth,/Wandering companionless/Among the stars that have a different birth,--/And ever changing, like a joyless eye/That finds no object worth its constancy?" I read this nonsensical tension as prelude to Shelley's later resolution of it in Prometheus in which the Moon communes with the transformed world. I read Joyce as reading it this way too.

drinking with his boyhood friends, as illustrating Joyce's tendency to conflate authors, characters, and styles. In this passage the self-narrator says that Stephen's mind

> seemed older than theirs: it shone coldly on their strifes and happiness and regrets like a moon upon a younger earth. No life or youth stirred in him as it had stirred in them. . . . His childhood was dead or lost and with it his soul capable of simple joys and he was drifting amid life like the barren shell of the moon.
>
> Art thou pale for weariness
> Of climbing heaven and gazing on the earth,
> Wandering companionless . . .?

He repeated to himself the lines of Shelley's fragment. Its alternation of sad human ineffectualness with vast inhuman cycles of activity chilled him, and he forgot his own human and ineffectual grieving (P 95-96). Webb sees Stephen identifying both himself and Shelley with the "companionless moon" (35). And Joyce's use of the word "ineffectual," Webb notes, evokes Matthew Arnold's famous assessment of Shelley as a poet.[39] I would add that in having Stephen use this word to describe himself in such an inward-turning passage, Joyce also records his own memory of feeling himself to be just such an impotent, alienated young artist.

The second *Fragment* reference comes soon after this passage, at the beginning of Chapter Three, when Stephen, daydreaming over his math problems about the sensory details of his compulsive past and future visits to prostitutes, envisions his expanding and contracting equations as evolving and collapsing galaxies of stars. The self-narration describes the effect this fantasy has on him:

> The vast cycle of starry life bore his weary mind outward to its verge and inward to its centre, a distant music accompanying him outward and inward. What music? The music came nearer and he recalled the words, the words of Shelley's fragment upon the moon wandering companionless, pale for weariness. The stars began to crumble and a cloud of fine stardust fell through space (P 103).

[39] In his brief biographical sketch of Shelley's life, Arnold is intent on displaying the moral shortcomings and unconventional lifestyle of the poet rather than actually assessing any of the poet's work that he labels "ineffectual".

Again his mind circles as inhumanly as Shelley's moon and his abjection mirrors that of the poet's bound Prometheus. This mirroring is Joyce's proleptic reference to his use of *Prometheus* in *Ulysses* insofar as, in both works he grounds Stephen's wandering spiritual torment and possible redemption in the brothels of nighttown. That is, in both works his brothel visits are framed as paradoxically sacred and profane rites that ironically serve to push his mind to its verge and its center, a process of possible liberation. In *A Portrait*, the final passage of Chapter Two chronicles his first visit to a prostitute—a visit he makes as a culminating response to the companionlessness he first articulates in Cork—in concrete sensory terms with religious overtones:

> He had wandered into a maze of narrow and dirty streets. From the foul laneways he heard bursts of hoarse riot and wrangling and the drawling of drunken singers. He walked onward, undismayed, wondering whether he had strayed into the quarter of the jews. . . . Women and girls dressed in long vivid gowns traversed the street from house to house. A trembling seized him and his eyes grew dim. The yellow gasflames arose before his troubled vision against the vapoury sky, burning as if before an altar. Before the doors and in the lighted halls groups were gathered arrayed as for some rite. He was in another world: he had awakened from a slumber of centuries (P 100).

The maze of dirty streets are as a holy labyrinth; his excited trembling dims his eyes so that they see altar lights and ritual celebrants; he finds himself awakened to a grimy spiritual other world, one with a communion rite that makes him speechless with "tears of joy and relief [shining] in his delighted eyes . . . (101). In the bedroom of his priestess, a prostitute in a "long pink gown," he watches her undo her gown, noting "the proud conscious movements of her perfumed head," and he hears her "tinkling hand" as she tousles his hair (101).

At the beginning of Chapter Three, during the dusk-inspired reverie he has of his subsequent and immanent visits to this unholy holy land—before he pictures his equations as star systems and then hears a planetary music that puts him in mind of the Platonic Shelley and his inhuman yet sentient moon—Stephen subtly insinuates his

wandering among the prostitutes as that of a moon among Shelleyan "stars of a different birth." The following passage communicates this subtext:

> It would be a gloomy and secret night. After early nightfall the yellow lamps would light up, here and there, the squalid quarter of the brothels. He would follow a devious course up and down the streets, circling always nearer and nearer in a tremor of fear and joy, until his feet led him suddenly round a dark corner. The whores would be just coming out of their houses making ready for the night, yawning lazily after their sleep and settling the hairpins in their clusters of hair. He would pass by them calmly waiting for a sudden movement of his own will or a sudden call to this sinloving soul from their soft perfumed flesh (102)

Once more his is a shrouded, circling consciousness that seeks an ultimately hopeless communion. The prostitutes are as evening stars, coming out at night, presumably with shiny hairpins affixed in clusters, their baubles tinkling and twinkling. Joyce's use of Stephen's math equations as generators both of the planetary music he hears and of his extreme aestheticization of his nightly wanderings constitutes another allusion to Shelley—indeed, something of an enacted allusion—in that it subtly reprises his *Defence*-based critique in *Stephen Hero* of "the formulas and machinery" that bury the age, ironically using their basis in mathematics to take artistic arms against them.

Immediately following this opening sequence—from sensory memory to equation fantasy to Shelleyan moon allusion—Stephen's internal diction changes from the concrete lyricism of his desire speech to an abstracted, churchly guilt-cant. This section begins with

> A cold lucid indifference reigned in his soul. At his first violent sin he had felt a wave of vitality pass out of him and had feared to find his body or his soul maimed by the excess. Instead the vital wave had carried him on its bosom out of himself and back again when it receded: and no part of body or soul had been maimed but a dark peace had been established between them. The chaos in which his ardour extinguished itself was a cold indifferent knowledge of himself. He had sinned mortally not once but many times and he knew that, while he stood in danger of eternal damnation for the first sin alone, by every succeeding sin he multiplied his guilt and his punishment. His days and works and thoughts could make no atonement for him, the fountains of sanctifying grace having ceased to

> refresh his soul. At most by an alms given to a beggar whose blessing he fled from, he might hope wearily to win for himself some measure of actual grace (103).

Even though it describes some of the same internal dynamics he describes in the opening sequence, the sanctimonious and calculating tone of this passage, with its abstract, latinate terms and its calculations of sinning and atonement, stands in contrast to the emotional immediacy of the earlier passage.

This narrative contrast establishes Stephen as a paradoxical character whose aesthetic concretization of his experience gives him moments of relief from his inner conflicts. And the paradox of the sacred-profane feminine so prominent in *Ulysses* is set up first faintly in the prostitute-as-priestess motif and then more noticeably soon after these passages as Stephen's relationship to the Virgin Mary comes into focus. Just as Joyce raises the squalid prostitutes to the level of starry goddesses in Stephen's aestheticizing perception, we see Mary grounded by Stephen's fond cataloguing of the earthly elements of her cult. During one of his Saturday morning sodality meetings, his musings on Mary during the sodality's recitation of the *Little Office of Mary* mirror the concrete sensuousness of his nighttown reveries:

> The glories of Mary held his soul captive: spikenard and myrrh and frankincense, symbolizing the preciousness of God's gifts to her soul, rich garments, symbolising her royal lineage, her emblems, the lateflowering plant and lateblossoming tree, symbolising the agelong gradual growth of her cultus among men (104).

At the end of the office, he reads the lesson and it is a catalogue of the earthly trees, barks, and resins sacred to the virgin (105). This unearthly prostitute/earthly virgin contrast and identification is the beginning of the chiasmatic presentation of the transformative sacred/profane feminine in the novel.

Yet, Joyce also uses chiasmus structurally in *A Portrait* and in *Dubliners*, where, as in *Ulysses*, it most noticeably involves male characters standing at opposite ends of the

narrative who are, like Stephen, often in the thrall of a female-triggered epiphany. The boy who walks down a staircase in *The Sisters*, moving toward his soul's freedom from an old priest whose window he used to gaze up at is the chiasmatic counterpart to the formerly priestly and dead-spirited, newly-awakened Gabriel Conroy in *The Dead*. After walking up the hotel stairs after the party and watching Gretta weep over Michael Furey and fall asleep, Gabriel takes on her passion as he looks down from his heart's upper window on the boy alive only in her pained memory. And while the boy in *The Sisters* is not changed by a female character, his transmigrated presence in Stephen is as he agonizes between his extremes of sexuality and religiosity. Stephen rises like the moon at evening to be awakened by prostitutes. In the mornings he kneels to Mary only to fall back into spiritual sleep. Later, on a special evening, he is inspired to rise again by the birdgirl.

He has fallen back to earth at the beginning of *Ulysses*, rises up to the top of the Martello tower and descends again down the tower stairs into the hell of his solitary, guilt-ridden life. He and Bloom go up the steps of the brothel in "Circe" and both come down changed and somehow consubstantial with one another. And Gabriel Conroy is brought to mind when Joyce calls Bloom "risen" in "Ithaca" once he has made his way upstairs to compassionately love his wife (U 600).

AN INFINITELY SERPENTINE DANCE

Joyce underscores the narrative import of his recurring rising and falling chiasmatic narrative structures with what seem carefully chosen placements of chiasmatic phrases. In his soul's swoon, Stephen's perception of the bird girl's feathery white bosom as "soft and slight, slight and soft" (P 171) echoes Gabriel's rapturous perception of the snow "falling softly upon the bog of Allen and, farther westward, softly falling" (D 225). The wording of the line of "She Weeps over Rahoon" that reads, "Rain . . . falls softly,

softly falling," is further evidence of the deliberateness of Joyce's consistent chiasmatic phrasing throughout his works. The criss-crossing consubstantiation of boy and man in these works is explicitly pointed to in the "Ithaca" episode when, once having fallen into bed and having told Molly his modified story of which Stephen was the salient point, Bloom is described chiasmatically as "the childman weary, the manchild in the womb" (U 606). Echoes of the Bodkin/Shelley and birth/death themes in the notes to *Exiles* can be heard in this near to last moment of Bloomian consciousness. Joyce's "Circean" synthesis of the sensitive boy who might be vanquished by the world with the comfortably bodily man who dreams of meaningful worldly accomplishment seem to play out Joyce's affirmation of his own determination to live "in soul and body."

Indeed, Joyce inserts himself into the narrative of *Ulysses* when he allows the narrator's voice in "Ithaca" to slip into Bloom's: before Bloom nods off to the sequence of plays on the name of Sinbad the Sailor, the narrator asks what posture he and Molly are in on the bed and in the answer calls Molly the "listener" and Bloom the "narrator" (606). Thus if it is the narrator who recites the names of Sinbad, it is also Bloom who recites them. The list of names comes in response to the narrator asking with whom the childman-manchild has traveled and with whom will he rest. It evinces Joyce's chiasmatic infinity sign in that it begins simply as a series of alliterative variations on the name but progressively devolves into a criss-crossed combination of metaphysically-opposed quasi-terms. After Whinbad the Whaler comes "Ninbad the Nailer and Finbad the Failer and Binbad the Bailer and Pinbad the Pailer and Minbad the Mailer and Hinbad the Hailer and Rinbad the Railer . . ." (607). In addition to the lack of meaning or to the near meaning of these names, their non-alphabetical order telegraphs its ground in nonsense. After Rinbad the Railer, the sequence devolves to the non-alliterative and more

nonsensical “Dinbad the Kailer and Vinbad the Quailer and Linbad the Yailer” to the even more senseless yet more complicated “Xinbad the Phthailer” (607).

Following this name chain, the next question “When?” gets this response: Going to dark bed there was a square round Sinbad the Sailor roc’s auk’s egg in the night of the bed of all the auks of the rocs of Darkinbad the Brightdayler (607). That Bloom-narrator lets go of regular syntax in this answer and does not answer the last question of the questioning narrator, “Where?” seems to indicate that he is falling asleep as he says this. And his mention of the roc, or *rukh*, from “The Second Voyage of Sindbad”—the giant bird to whose leg Sinbad tied himself to escape one of his harrows—seems meant to indicate Bloom’s transportation of consciousness out of at least some of his life’s suffering. His last play on the sailor’s two names, though it has progressed to beginning each with words of opposite meaning, stands as the crescendo of his nonsensical series and resonates with Joyce’s larger project of synthesizing nonsensically opposed extremes. Don Gifford’s notes on the Sinbad references illuminate this relationship of Sinbad to this Joycean context.

Gifford notes that in the popular Dublin pantomime of *Sinbad the Sailor*, there were characters called Tinbad and Whinbad, perhaps inspired by the presence in the original story of the rich and worldly sailor’s counterpart, Sinbad the poor and simple Landsman. Gifford also glosses an earlier reference to Sinbad in “Ithaca,” the one that Bloom’s dream thinking seems based on, one which involves an elaborate answer to an equally elaborate question by the narrator that reads,

> What had prevented him from completing a topical song (music by R. G. Johnston) on the events of the past, or fixtures for the actual, years, entitled *If Brian Boru could but come back and see old Dublin now*, commissioned by Michael Gunn, lessee of the Gaiety Theatre, 46, 47, 48, 49 South King street, and to be introduced into the sixth scene, the valley of diamonds, of the second edition (30 January 1893) of the grand annual Christmas pantomime Sinbad the Sailor (produced by R Shelton 26 December 1892, written by Greenleaf Whittier,

> scenery by George A. Jackson and Cecil Hicks, costumes by Mrs and Miss Whelan under the personal supervision of Mrs Michael Gunn, ballets by Jessie Noir, harlequinade by Thomas Otto and sung by Nelly Bouverist, principal girl? (555).

Gifford notes that most of these names, dates, places, and events are historically accurate as are those of the answer:

> Firstly, oscillation between events of imperial and of local interest, the anticipated diamond jubilee of Queen Victoria (born 1820, acceded 1837) and the posticipated opening of the new municipal fish market: secondly, apprehension of opposition from extreme circles on the questions of the respective visits of Their Royal Highnesses the duke and duchess of York (real) and of His Majesty King Brian Boru (imaginary): thirdly, a conflict between professional etiquette and professional emulation concerning the recent erections of the Grand Lyric Hall on Burgh Quay and the Theatre Royal in Hawkins street: fourthly, distraction resultant from compassion for Nelly Bouverists's non-intellectual, non-political, non-topical expression of countenance and concupiscence caused by Nelly Bouverist's revelations of white articles of non-intellectual, non-political, non-topical underclothing while she (Nelly Bouverist) was in the articles: fifthly, the difficulties of the selection of appropriate music and humorous allusions from Everybody's Book of Jokes (1000 pages and a laugh in every one) . . . (555).

As much as Joyce has grounded these passages in sensible reality, he has carefully hidden in them references to the chiasmatic narrative devices by which he enacts nonsensical ironic infinity. Specifically, enframed by this factual historical account of a performance of the Sinbad pantomime, are hidden and oblique Sinbad references that relate directly to the nonsensical flight of Bloom's consciousness later in the episode.

The principal of these *arabesque* references in the question passage is to Brian Boru, the first Irish King whose reign began after he defeated the Danish Vikings of Dublin in a famous battle in 1001 A.D. While Joyce does not mention the date, its presence in his mind as a reference to the *Arabian Nights* seems certain because the song Bloom might have written about Boru was to be inserted into the yearly Sinbad pantomime. The other sideways reference to the *1,001 Nights* comes in his mention of the joke book Bloom had trouble drawing inspiration from as "(1000 pages and a laugh in

every one)," a nonsensical garbling of the *Nights'* title, which sometimes reads as *The Book of the Thousand Nights and a Night* (U 555, Burton title page). And while his reference to the sixth scene of the pantomime seems to be made in passing, his omission of the full title of the scene as it was advertised—"Grand Ballet of Diamonds and Serpentine Dance"—seems to point back to his larger narrative project of ironically representing infinity with the invocation of a grounded, physical form (a dance) of the never-ending, serpentine infinity sign (Gifford 572). The fundamentally feminine sexual nature of this grounding comes through in another of Joyce's sleights of hand: Gifford notes that one of Joyce's purposely inaccurate historical details in this passage is his conflation of the names of two actual Dublin "'principal girls,' Kate Neverist and Nellie Bouverie" in the name of the "non-intellectual, non-political, non-topical" expresser of "countenance and concupiscence," Nelly Bouverist (Gifford 572, U 555).

Although this name conflation does not describe a full chiasmus, when its sexual overtones are contrasted with the decidedly political and topical reference to the famously, inspirationally non-sexual, widowed Queen Victoria, the outlines of the sacred/profane extremes of Joyce's feminine chiasmatic infinity sign are perceptible. Supporting this perception is Joyce's narrative references to dynamic oppositions in the answer passage:

> oscillation between events of imperial and of local interest . . . apprehension of opposition from extreme circles . . . (real) . . . (imaginary) . . . a conflict between professional etiquette and professional emulation . . . (U 555).

Even the contrast between the lowbrow "Grand Ballet of Diamonds" and the regal diamond jubilee conveys the contrast across the passages, creating the larger effect of paradoxical feminine infinity.

Joyce's transfer of feminine infinity to his masculine characters by means of their chiasmatically-drawn sexual/religious involvement with his inter-oscillating female

characters shows up in Bloom's last answer at the end of the episode. Here Joyce inserts into Bloom's consciousness the auk's egg that Stephen thought of earlier in the day in his library disquisition on Shakespeare, a large part of which dealt with the playwright's encumbrance by his wife Anne Hathaway. Because Stephen only thought of it and did not say anything about it and because Bloom was not there anyway, Bloom's ideation on the auk is a sign of the merger of the two men's consciousnesses and calls to mind the intermixture of Shakespeare's image in the consubstantiating brothel mirror in "Circe."

This image unmistakably reprises the troubles Stephen sees Shakespeare as having suffered at his unfaithful wife's hands, appearing as it does right after Bloom has faced the hallucinated Molly/Venus in furs with her lover Boylan and just before Stephen faces the guilt-plaguing ghost of his mother. C. H. Peake says of this moment, evocative as it is of Joyce's artistic search for a middle path in life:

> What seems to be suggested by the combined reflection of Bloom and Stephen as Shakespeare is that the artist . . . develops from the fusion of the two men. It was foreshadowed in the library, by Stephen's presentation of Shakespeare as a divided soul, on the one hand prudent businessman, . . . lover, deceived husband, father, and on the other the artist, 'the unremitting intellect' tormenting the natural man. As Stephen foresaw that it would be necessary for his own development to be a man as well as intellectual imagination, to act and to be acted on, so Shakespeare was . . . boy and mature man . . . bawd and cuckold, acting and acted on. In the mirror-image, the reader recognizes . . . that Bloom is the man involved in the suffering and actions of life who is the necessary counterpart of the isolated creative impulse - necessary that is, for the growth of the artist (Peake 271).

The connection of the extinct auk's egg to human and artistic becoming and to Sinbad is shrouded in the narrative expanse surrounding Stephen's use of it in "Scylla and Charybdis." Here as Stephen makes it a metaphor for the balding librarian's head and the outdated idea about Shakespeare it hatches, Joyce perhaps implies the same metaphor about Stephen's old thought a few lines above it about the desireless nature of true love, an idea of St. Aquinas that he incorporates obliquely into his aesthetic theory in *A*

Portrait. Before the librarian puts forward his idea and even before Stephen thinks about love, the men in the library are discussing current theories explaining the change in tone in Shakespeare's late plays, *The Tempest*, *A Winter's Tale*, and *Pericles*. In his effort to express his own theory coherently, Stephen suggests that Shakespeare was able to reconcile what had been sundered in his soul—principally in Stephen's account, the damage wrought by his wife's bad use of him—through his imaginative creation of beloved daughters in these late plays. He cites Miranda, "a wonder," Perdita, "that which was lost," and seems to settle on *Pericles*' Marina, "a child of storm," as his best example of the bard's use of art to reconcile himself to the lack of selfless love in his life (U 160).

After Joyce has John Eglington set up this idea by saying,

> —If you want to know what are the events which cast their shadow over the hell of time of *King Lear*, *Othello*, *Hamlet*, *Troilus and Cressida*, look to see when and how the shadow lifts. What softens the heart of a man, shipwrecked in storms dire, Tried, like another Ulysses, Pericles, prince of Tyre (160),

Stephen says, "A child, a girl, placed in his arms, Marina" (160).[40] Eglington, deflecting the idea, challenges *Pericles*' Shakespearian authorship. After arguing the point, Stephen continues with, ". . . 'My dearest wife,' Pericles says, 'was like this maid.' Will any man love the daughter if he has not loved the mother? . . . Will he not see reborn in her, with the memory of his own youth added, another image?" (160). Then Stephen pauses and asks himself "Do you know what you are talking about? Love, yes. Word known to all men. *Amor vero aliquid alicui bonum vult unde et ea quae concupiscimus* . . ." (161).

[40] R.J. Schork writes that Hesiod's story of Aphrodite's oceanic birth from the tossed, floating, and foaming genitals of Uranus "attracted the attention of Joyce, who graphically recreated it just beneath the surface of the following passage in the *Wake*: 'Mistress Mereshame, of cupric tresses, of the formwhite foaminine, the ambersandalled'" (FW 241.14-15). Joyce's connection of Aphrodite with menstruation is evident here in his jumbled reference back to E.C.'s menstruation in *A Portrait* as "the dark shame of womanhood." Schork also discusses Joyce's likening of HCE's masturbatory creation of Issy with Hesiod's description of Aphrodite's emergence from the semen foam: ". . . white/ foam arose from the immortal flesh; within a girl/grew" (Schork 44-45). The floating genitals of Uranus are perhaps also evoked in Bloom's bath in the "Lotus Eaters" episode when his penis, the father of one daughter, is called a "languid floating flower" (U 571-2).

Gifford shows how Joyce has selected disjointed bits from two phrases from Aquinas' *Summa Contra Gentiles*, which translate to, "That in God There is Love," and "True love [which] requires one to will another's good and self love, which wills another's good primarily as conducive to one's own good" (Gifford 221). Stephen's final response is:

> —His own image to a man with that queer thing genius is the standard of all experience, material and moral. Such an appeal will touch him. The images of other males of his blood will repel him. He will see in them grotesque attempts of nature to foretell or to repeat himself (U 161)

In arguing for the inability of a biological father to love a son—a preoccupation that stands as a foil to the spiritual fatherhood Bloom will later offer him—he links these ideas with his earlier, guilty ruminations on *amor matris*, the Latin term that he notes is formed the same way in the dative and genetive cases, and thus can be translated as either the love of the mother for the child or, conversely, chiasmatically, the love of the child for the mother (Gifford 34).

That desireless love, the love he knows motivated his mother to want him to return to the church, haunts him as he still feels the sting from his morning exchange with Buck Mulligan at the top of the Martello tower about his mother's death. Having confronted Mulligan, a medical student at the maternity hospital, about his insensitivity to his grief right after her death—Stephen had overheard Mulligan's reply to his own mother's question about who his guest was: "O, it's only Dedalus whose mother is beastly dead"—Stephen is shamed by him in response,

> And what is death, . . . your mother's or yours or my own? You saw only your mother die. I see them pop off every day in the Mater and Richmond and cut up into tripes in the dissecting room. It's a beastly thing and nothing else. It simply doesn't matter. You wouldn't kneel down to pray for your mother on her deathbed when she asked you. Why? Because you have the cursed Jesuit strain in you, only it's injected the wrong way. To me it's all a mockery and beastly. Her cerebral lobes are not functioning. She calls the doctor sir Peter Teazle and picks buttercups off the quilt. Humour her till it's over. You crossed her last wish in death and yet you sulk with me because I don't whinge like some hired mute from

> Laouette's. Absurd! I suppose I did say it. I didn't mean to offend the memory of your mother (U 7-8).

Before this exchange, Mulligan had inadvertently reminded himself of the topic when after looking out at the sea, he poetically calls it "a great sweet mother . . . [t]he snotgreen sea. . . . [o]ur mighty mother" (4). Immediately after saying this, he begins his criticism of Stephen cruelty to his devout, dying mother, pausing to concentrate on shaving his face before Stephen confronts him. As Mulligan shaves, Stephen rests his elbow on the parapet of the tower, holds his forehead in his hand, remembers a dream he had of her saintly, decomposed corpse-ghost reproaching him, looks out at the water and sees

> [a]cross the threadbare cuffedge [of his sleeve] . . . the sea hailed as a great sweet mother by the wellfed voice beside him. The ring of bay and skyline held a dull green mass of liquid. A bowl of white china had stood beside her death bed holding the green sluggish bile which she had torn up from her rotting liver by fits of loud groaning vomiting (5).

It is from this white china auk's egg that Stephen's "*culpa matris*" is born, a heavy gloom that encumbers him as he descends from the tower, determined never to return, and with no place to go. When Stephen and Bloom finally converge in "Circe" they are as two castaways, two Ulysses, two Pericles, two Sinbads. His mother's ghost reappears there along with an hallucination of Molly, both of them having generated colored seas in china bowls, both with sacred and profane valences, and both standing as beloved demons to be exorcised from and reabsorbed, tamed, back into the consubstantiating mind of the grounded, liberated artist.

It is in this light that I read Bloom's perception of "a square round Sinbad the Sailor's roc's auk's egg in the night of the bed" as a statement of Bloom's overcoming of—his framing of—the destiny-dashing power over him that Molly's round, white bottom has always had. Gifford notes that "[s]ince the egg is 'square round,' the circle has been squared . . . ." and he refers the reader back to a passage in "Circe" in which

Bloom's father, Virag, mentions the ancient mathematical problem of squaring the circle (Gifford 606). In this passage, Virag recalls Bloom's past dreams of accomplishment and wealth, and alludes to a (falsely) rumored reward for solving the problem. He says to Bloom, "You were going to devote an entire year to the study of the religious problem and the summer months of 1886 to the square the circle and win that million" (U 419).

Immediately preceding this fatherly reminder and referring to costumes with pants that are traditional to Bulgar and Basque women, Virag asks him, "But, to change the venue to the Bulgar and the Basque, have you made up your mind whether you like or dislike women in male habiliments?" (U 419, Gifford 494). Implicit in this question is the extent to which Bloom's fetish for women's bottoms weighs on him psychologically. The 1882 proof that the circle could not be squared because *pi* is a transcendental number, a fact that Joyce likely knew, makes it tempting to suggest that *pi*, an infinitely repeating number, is part of Joyce's inspiration for his feminine, sexual grounding of a overly transcendental romantic infinity (Gifford 494).

Joyce was also likely to have known that *Sinbad's Voyages* were not in the original *Arabian Nights* manuscript and that it was comprised of only 282 tales. It is likely too that he knew that the originals were transcribed from an oral tradition in Persia sometime before the middle of the tenth century A.D. and that in 1704, the first European translator of the tales, Antoine Galland, gathered extra stories from Arabic and Syrian sources to make the number of stories add up to 1,001 (Naddaf 1991, 3-6).[41] The number

[41] The *Arabian Nights* was the subject of intense study and critical debate beginning in the late 18th century and continuing sporadically throughout the 19th century. For much of this period, the debate turned on the larger argument over the relative merits of romantic and neo-classicist aesthetics. Shelley's close friend, Leigh Hunt, was a romanticist defender of the tales. A similar debate emerged during the 1880s, over the value of a romanticist appreciation of the tales' fanciful nature versus the emerging post-Darwinian scientific approach to them as ethnography. This renewed debate resulted in a resurgent popular interest in the tales at the turn of the century, the period during which Joyce came of age as a writer and critic. See especially Chapter Four of Muhsin Jassim Ali's *Scheherazade in England: A Study of Nineteenth-Century English Criticism of the Arabian Nights.*

in the title was originally figurative, connoting in Arabic culture "a number beyond count" with its final numeral "suggest[ing] that final move into eternity, into the realm where the mere passing of days and nights has no significance" (Naddaf 1985, 49). Ghazou, who finds the Sinbad stories to have a never-ending spiral structure, even finds a traditional relationship between the number of Sinbad's voyages, seven, and the infinite:

> Though the spiral metaphor seems to have been blocked by the seventh move, it is only a simulation of an end. Seven is an emblematic number that stands for the eternal return. Its symbolism is based on a very sound mathematical principle. If we divide one by seven we get a decimal fraction that goes on indefinitely repeating a certain numerical pattern, [0.142857142857. . .] where the seventh digit is always equivalent to the first (Ghazoul 114).

If Joyce knew this property of the number seven, it also seems likely that he would have seen it as paradoxically exhibiting the same mathematically-grounded, transcendental nature of *pi*. He appears to have seized on the chiasmatic structure of the number 1001 and, since Scheherazade told her stories to heal the heart of the cuckolded, vengeful King, he would have made a connection between the relationship of the flowing, feminine narration in the tales and the human problem of having to maintain faith while living in doubt.

Not only does the Shelleyan, anti-rationalist nexus Joyce creates between math problems and sex with women further conjoin Bloom to Stephen, his final nonsensical play on Sinbad's name, "Darkinbad the Brightdayler" suggests both the guilty wrestling with, and, in "Circe, the at least partial resolution of issues of sex, love, sin, and creativity both men have endured in their lives. "Darkinbad" slightly changes "dark bed," insinuating the negative Catholic and Victorian judgments on sex—its standing as "bad sin," the chiasmic counterpart of Sinbad. Darkinbad's opposite, "Brightdayler" seems to offer hope of a new, liberated rising for both characters.

THE ROSE IS ON THE BLOOMS

Joyce uses the verb "to rise" conspicuously throughout his works often juxtaposing the past tense form "rose" with the rose he uses to represent menstruation. He thus conflates his rising male characters with his rosy female characters. As already noted, in *A Portrait* he makes a point of having Stephen rise at evening and "set" in the morning like the feminine-associated moon. His likening of the prostitutes he orbits to evening stars stands in contrast/identity to his "turn[ing] towards [Mary] whose emblem is the morning star, bright and musical, telling of heaven and infusing peace, . . . (P 105), a reference that unites them as correlates of the paradoxically liminal star, Venus. The narrative facts that just before encountering the birdgirl Stephen feels "his soul [to] ha[ve] arisen from the grave of boyhood" (170), that as Gabriel looks down on a boy's grave, he hears the snow fall on "all the living and the dead" (D 225), and that the "risen" Bloom is described as "in the womb" next to a Molly who is "in the attitude of Gea-Tellus, fulfilled, recumbent, big with seed" (U 606) all stand as extreme points on looping infinity signs that make the reader switch back and forth from character to character and from book to book, always reminded of and grounded in the paradoxical, everlasting cycle of mortal life.

One of Bloom's, or at least the narrator's, epiphanies in "Ithaca" makes clear Joyce's desire to embed his male characters in what he perceived as life's feminine infinity. Answering the question, Why would Bloom have smiled if he had smiled to find signs of Boylan in his bed?, the narrator says:

> To reflect that each one who enters imagines himself to be the first to enter whereas he is always the last term of a preceding series even if the first term of a succeeding one, each imagining himself to be first, last, only and alone whereas he is neither first nor last nor only nor alone in a series originating in and repeated to infinity (601).

Bloom's philosophical detachment, presented in the rationalist question-and-answer mode of the episode, displays a surface-level irony of appearing to be rational when it is rooted in the Joycean emulation of the contradictory Aquinian conception of real love for another as selfless love. The deeper irony is its dry evocation of the overlapping chiasmatic infinity signs traced throughout Joyce's works, designs drawn to narratively enact the infinity of unjealous love.

As with the layers of infinite looping that interconnect his male characters, Joyce gives Hebraic and Hellenic valences to the alternately sacred and profane female characters they cling to and resist. And because the male characters' absorption of the feminine synthesis of these opposed traditions is essential to the resolution of the novel's tension, Joyce innovatively works at settling the romantic-era dilemma between the aesthetic value of the Greek tradition and the moral value of the Hebraic tradition. And since it is the menstruating Molly who explicitly bears the infinity sign as her symbol, her alternating duality between chthonic Greek love goddess and Mary figure is indeed the *clou*, or the clue, needed to perceive the infinity sign both inscribed across and enacted by the entire narrative.

It is women's menstrual cycles that serve as the mid-point of the infinity sign from which in either direction the female characters' sacrality or profanity is established. While in romantic poetry Aphrodite is usually represented as either aesthetically sacred or lasciviously profane—even Shelley approaches profanizing her in *Adonais*—Joyce represents her as both. At the same time, his willingness to question the Hebraic value of Mary's chastity contrasts with his care to work her iconography into his female characterizations. Gerty McDowell's rambling series of "O"-exclaiming interior monologues in "Nausicaa," marked as they are by ruminations on her imminent

menstruation formally presage Molly's soliloquy and she, like Molly, is characterized as both Hellenic and Hebraic:

> Her figure was slight and graceful, inclining even to fragility but those iron jelloids she had been taking of late had done her a world of good much better than the Widow Welch's female pills and she was much better of those discharges she used to get and that tired feeling. The waxen pallor of her face was almost spiritual in its ivorylike purity though her rosebud mouth was a genuine Cupid's bow, Greekly perfect. Her hands were of finely veined alabaster with tapering fingers . . . (286).

Here her anemic waxen pallor implies her monthly blood loss and is connected ironically to her "Greekly" alabaster resemblance to the museum's statue of Aphrodite. Not only does this implicit mention of menstruation link Gerty to the pre-menstrual Molly in "Calypso," it links Gerty to Calypso in that Calypso, as Greek nymph, is assimilated to the woodland nymph in the Blooms' bedroom picture of the *Nymph at her Bath* (53).

And later in "Circe," this "framed" Hellenic nymph appears in Hebraic form as a prudish, nun-like animate plaster statue who, like Gerty, accuses Bloom of indecency, and whose plaster cracks to release a humiliating sexual/menstrual stench that contrasts with Gerty's rose perfume. This oscillating connection between Gerty and the Calypso/Nun nymph, both statuesque and fragrant, further strengthens the one between Gerty and Molly since Molly is identified with Calypso by Bloom's remark to himself that Molly looks like the bathing nymph in the picture. Molly's appearance in "Circe" emerging from her own bath as a Venus in Furs both furthers her identity with the bathing nymph and establishes her as the humanized Aphrodite figure that Calypso and Gerty also subtly evince.

Gerty and Molly are further linked to Venus/Aphrodite through the audible worship in "Nausicaa" of the Virgin Mary as the Star of the Sea, the patron saint of the church on the strand at which a special mass for alcohol recovery is being said throughout the episode. The epithet "Star of the Sea" was, according to the *Catholic*

Encylcopedia, perhaps given to her as a result of a mistranscription of St. Jerome's 5th-century name for her, "stilla maris," drop of the sea (www.newadvent.org/cathen/15464a.htm). Walker notes that *Stella Maris* was an epithet previously shared by the Egyptian Isis, the near eastern Inanna/Ishtar, and Aphrodite since, among other guiding stars for sailors, the planet Venus was a favorite (Walker 958-959). The tradition of the Virgin as *Stella Maris*, can be traced as far back as the ninth century and was popularized by St. Bernard of Clairvaux when he incorporated it into his *Opus Magnificat* sermons on Mary. Joyce could have inherited his knowledge of this epithet also by way of a three-way medieval folk conflation of the Virgin with the pagan goddess Fortuna, who was already conflated with the storm-guide goddess, Venus (Patch 61ff, 90-98).[42]

Joyce's reference to Mary here and in *A Portrait* as a star also seems his subtle reference to another church tradition of associating the Virgin with an eight-pointed star, symbolizing perfection. This symbol for Mary is also borrowed from more ancient traditions since the Sumerians and the Akkadians used it and an eight-petaled rose to represent Inanna/Ishtar (Wolkstein 60, 92). Mary's connection to Molly is unmistakeable since there are a total of eight sentences in the "Penelope" monlogue and since the number eight is Molly's symbol upright. Although this star worship is backgrounded for most of the "Nausicaa" episode, its mention in the opening paragraph makes its importance clear:

> Far away in the west the sun was setting and the last glow of all too fleeting day lingered lovingly on sea and strand . . . and . . . on the quiet church whence there streamed forth at times upon the stillness the voice of prayer to her who is in her pure radiance a beacon ever to the stormtossed heart of man, Mary, star of the sea (U 284).

[42] However the Virgin came to bear this name, references to her as a star were deeply established by Joyce's time. One of Cardinal Newman's "Meditations on the Litany of Loretto" in his *Meditations and Devotions* is to Mary as "Stella Matutina," or "Morning Star" (Newman 76-77).

Moreover, Joyce signals his own conflation of Venus and the Virgin when, shortly after Bloom has performed his profane worship of Gerty/Mary, he wonders if the star he sees is Venus (308). Mary and Venus as sea goddesses, May Dedalus' bile as green sea, and the metaphor Molly inadvertently makes of her menstruation as a crimson sea all converge to present a picture of the "feminine" as a paradoxically limiting and liberating force of nature.

Gerty's personal color, blue, is the Virgin's traditional color and, one of the Virgin's epithets from the litany being recited in the church, "tower of ivory", resonates with Gerty's self-projection of her own "ivorylike purity" (Gifford 388). And while the "though" that separates her description of herself as like ivory from her description of her "Greekly perfect" mouth draws the romantic antinomy between Hebraic and Hellenic, Mary's characterization as metaphorical sailors' guide relates Mary to the Homeric Nausicaa, whose name means "friend to sailors." The parallel between Mary and Gerty is unmistakable in Gerty's fantasy of Bloom's gazing admiration of her as his "worshipping at her shrine" and of the infinite mercy she would show to him as her lover (296). And Mary's menstruation, and thus her mortal nature, is evoked when Gerty remembers her embarrassed confessional with Father Conroy about "that" during which he told her,

> not to be troubled because that was only the voice of nature and we were all subject to nature's laws, he said, in this life and that that was no sin because that came from the nature of woman instituted by God, . . . and that Our Blessed Lady herself said to the archangel Gabriel be it done unto me according to Thy Word (294).

This oblique reference to Mary's menses furthers assimilates her to the menstruating Molly, who not only has thrown alms to a sailor from her upstairs bedroom window in the course of the day, but whose proper first name, Marion, is a variation of Mary. Joyce's inclusion of the broad joke about Mary's explanation to Joseph for her bird-

begotten pregnancy also gives Mary's virginity the element of doubt that attends Penelope's faithfulness in the Odyssey – further connecting her to Molly.

The stacked loop of Mary/Venus to Nausicaa/Gerty to Molly/Penelope is also drawn by Joyce's narrative inclusion of St. Bernard's epithet for Mary, "mystical rose," (292) and by his description of Gerty's blushing face as a "glorious rose" (295) both of which point ahead to the menstrual flood of roses of Molly's "Penelopean" blessing of Earthly life

> I love flowers Id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with the fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature it is as for them saying theres no God I wouldnt give a snap of my two fingers for all their learning why dont they go and create something . . . (642-3).

As part of the preamble to Molly's final, culminating affirmations, this expression of *amor matris*—either or both the love of the mother goddess for her children or the love a child for her mother goddess—refers us back to the beginning of the novel and May Dedalus' love for Stephen. Yet, because May's concern is with Stephen's happiness in the afterlife, her love negates earthly life. Indeed, his memories of her as he gazes out at the green sea include her body-denying fasting before communion and her killing of the lice on her children's clothes. But most of the images we see of her are Stephen's dream images of her as a rotting, saintly bride "in loose brown graveclothes giving off an odour of wax and rosewood" (5).

Joyce is careful to balance this Hebraic extreme of May's characterization, whose name is also a variation of Mary. He does this by revealing Stephen's find of her hidden cache of mementos from her days as "the beautiful May Goulding" (473), the menstruating maiden not yet on her course of nearly perpetual, debilitating, Catholic-

ordained pregnancy. As he ruminates on her death and her life, just before he determines never to return to the tower, he asks himself a question like the one that goes unanswered as Bloom falls or rises to sleep in "Ithaca," "Where now?" The question goes unanswered here as well, and is followed by his description of her cosmetic treasures;

> Her secrets: old featherfans, tasseled dancecards, powdered with musk, a gaud of amber beads in her locked drawer. A birdcage hung in the sunny window of her house when she was a girl. . . Phantasmal mirth, folded away: muskperfumed (8).

Joyce gives her Aphrodite's Hellenic valence in having her share in the goddess' appurtenances and qualities; Aphrodite's association with birds, cosmetics, smiling, even perfumed prostitutes are all evoked here. He even suggests Mary's earthly opposite, Eve, in Stephen's memory of her enjoyment of baked apples a few lines later (8). In so establishing May's character in these opposed terms, he draws the infinity sign all the way back from "Penelope" to the beginning of the novel, effecting something of an eternal return to primordial necessity—that which says, No, but that which must still be loved. In this way, Joyce appears to accept as ultimately constructive that which he rejects and critiques.

Since Stephen's ability to say "no" to his mother without guilt is the catalyst for the liberation of his body and soul, Buck Mulligan's priestly attendance at his ruminations on her life, love, and death make him key to the novel's dynamic holy-profane synthesis. In the past and present of "Telemachus," Mulligan is as a compassionless confessor who will not grant Stephen absolution. And although he arrives in the library after Stephen has briefly pondered his reading of Aquinas on unselfish love, it becomes evident in the course of the conversation that some days past, Mulligan had walked in on Stephen doing that reading in the company of prostitutes (176). Mulligan's role in "Oxen of the Sun," as a medical student of obstetrics makes him a witness to the generosity of women giving birth and sometimes dying in the process. Finally, at May's

appearance in "Circe" Mulligan seems to consecrate her saintly substance as he fuses with her, becoming a male *mater dolorosa* with tears of butter melting down his cheeks and onto the broken scone he holds (473).

Like Molly and May, Mulligan uses a bowl for a bodily sacrament, his shaving ritual, one he begins with the introit to the Catholic mass. His teasing of Stephen's Jesuit strain by pompously blessing the "surrounding land and the awaking mountains," his tracing "rapid crosses in the air" in Stephen's direction, as well as his refusal ever to take Stephen as seriously as he takes himself all suggest his role as spiritual goad if not guide (3). Even in the library his exhortation to do homage to Aphrodite is priestly. His invocation there of Shelleyan love, however negating, in the context of having seen Bloom's preoccupation with Aphrodite's buttocks and in apparent unconscious empathy with Stephen's thoughts about real love, seems a sort of spiritually facilitating premonition of the bond between the two castaways from love.

And just as with Stephen and Bloom, Joyce embeds Mulligan in the rise/rose interpenetration of the male and female characters in terms of his movements up and down the tower stairs, in the primrose vest he wears, and most significantly, by the coloring of his face. In "Telemachus," as he shaves, we are made aware of his plump cheeks, of his cheeks covered in white lather, and of their smoothness once shaven (3, 4, 5). After Stephen confronts him about his insensitivity to May's death, "[a] flush which made him seem younger and more engaging rose to Buck Mulligan's cheek" (7). His alternating white and red cheeks call up the lyrics to the song, "Shall I Wear a White Rose or Shall I Wear a Red?," that Molly thinks of in "Penelope" and that is part of the crescendo of her affirmation of life and the body at the very end of her monologue:

> O that awful deepdown torrent O and the sea the sea crimson . . . yes and . . . the pink and blue and yellow houses and the rosegardens and the jessamine and geraniums and cactuses and Gibraltar as a girl where I was a flower of the

> mountain yes when I put the rose in my hair like the Andalusian girls use or shall I wear a red yes and how he kissed me under the Moorish wall and I thought well as well him as another and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes (643-644).

Because Mulligan's nay-saying cheeks mirror Molly's white and red roses of affirmation, and because the mountains Molly blesses are tantamount to the ones he blesses, I equate the smooth, plump cheeks of Mulligan's face with the smooth, plump cheeks of Molly's bottom. His Homeric exclamation in "Telemachus" over the winedark sea stands in structural parallel to Molly's fond reminiscence of the crimson sea in "Penelope." And since the "rapid crosses" Buck makes with his hands surely trace repeating infinity signs, I am prompted to say that in his name we encounter not only the novel's beginning, but its eternal return: even as we embark from "Stately plump Buck Mulligan" we are nonsensically already Back to Mollyagain with the "one great goal" of the narrative, to buck Moll again (U 3).

DANCING ON SOLID GROUND

Among the many overlapping, dynamic cross-correspondences that Joyce constructs in *Ulysses*, the one most explicitly indicative of his ironic, corrective homage to *Prometheus* is his staging of the Dance of the Hours in that most nonsensical of locales, the "Circean" brothel. For, just as in the lyric drama, the movement of the Hours in the drama of "Circe" is the narrative mechanism for human re-enchantment. It comes at the novel's dramatic climax, performed by the prostitutes Zoe, Kitty, and Florry hallucinated as the Hours and sandwiched between Bloom's cuckold's ordeal and Stephen's declaration of artistic liberation from his mother's ghost. Its unethereal setting and its extreme physicality stand in contrast to the ethereal holiness of Shelley's version

and underscores Joyce's concretizing purpose. The first moment of this shift to solid ground comes in making the source of love's music, which for Shelley simply was "in the sea and air," come from the coin-operated pianola (468).

After Professor Maginni calls everyone to come forward to get in place for the dance, "[t]he air in firmer waltz time sounds [and] Stephen and Zoe circle freely. The lights change, glow, fade gold rosy violet" (469). Out from this dawning run the Morning Hours,

> goldhaired, slimsandalled, in girlish blue, waspwaisted, with innocent hands. Nimbly they dance, twirling their skipping ropes. The hours of noon follow in amber gold. Laughing, linked, high haircombs flashing, they catch the sun in mocking mirrors, lifting their arms (469-70).[43]

Then come the Twilight and Night Hours as Steven and Zoe "turn boldly with looser swing" (470). The veiled Night Hours "one by one, steal to the last place . . . [and] are masked, with daggered hair . . ." (470). Zoe says "O!", "frees herself [and] droops on a chair," at which point Stephen begins to dance with Florry (471). Maginni calls out for everyone to dance with their ladies, then to change ladies and finally to give flowers to their ladies. When Kitty hears the pianola play a song she recognizes, she jumps up excitedly and runs to Stephen, who in turn leaves Florry and begins dancing with her.

The final stage direction of the dance has Stephen handing Kitty over to Lynch while Bloom and Bella and Florry and Zoe also twirl as pairs. Stephen, now coupled with his ashplant,

> frogsplits in middle highkicks with skykicking mouth shut hand clasp part under thigh. With clang tinkle boomhammer tallyho hornblower blue green yellow flashes Toft's cumbersome turns with hobbyhorse riders from gilded snakes dangled, bowels fandango leaping spurn soil foot and fall again (472).

---

[43] Joyce's repeated use of "slimsandalled" for the attractive female characters that move across his texts evoke not only the Greek epithet for beauty that praised a woman's or goddess' slim ankles, it also brings to min another statue type of Venus, one in which she reaches down to tie her sandals. See *Hellenistic Statues of Aphrodite*.

The near complete collapse of logic here conveys the bodily ecstasy of all who dance and, more particularly, Stephen's absorption of the prostitutes' bodily immersion in the rhythm of physical life. This narrative expression of bodily happiness stands in stark contrast to the leaden prose of despair that follows only three lines later when, after Simon Dedalus admonishes him to "[t]hink of [his] mother's people!," Stephen says simply, "[d]ance of death" and then turns to face his mother's ghost (472).

Joyce's first allusion to the Hours comes in the "Calypso" episode as Bloom sits on the toilet thinking of a story he could write about his life with Molly. His memory brings up moments of the conversation they had the morning after Molly met Boylan. The bits and pieces of this memory subtly telegraph the dynamic conflation of female characters Joyce effects in the novel and in other works:

> Biting her nether lip, hooking the placket of her skirt. Timing her. 9:15. Did Roberts pay you yet? 9:20. What had Gretta Conroy on? 9:23. What possessed me to buy this comb? 9:24. I'm swelled after that cabbage. A speck of dust on the patent leather of her boot: rubbing smartly in turn each welt against her stockinged calf. Morning after the bazaar dance when May's band played Ponchielli's dance of the hours. Explain that: morning hours, noon, then evening coming on, then night hours. Washing her teeth. That was the first night her head dancing. Her fansticks clicking . . . . Evening hours, girls in grey gauze. Night hours then: black with daggers and eyemasks, Poetical idea: pink, then golden, then grey, then black. Still, true to life also. Day: then the night. (56-57).

Joyce's condensation of Molly, Gretta, May evokes the layers of paradoxical divine symbolism that are fundamental to his female characters. In *The Dead*, as Gretta stands like a beautiful statue in a shadow at the top of the stairs, her skirt's "terracotta and salmonpink panels . . . appear black and white" to Gabriel who gazes up at her from the foot of the stairs (D 210-11). The choirs of virgins and confessors who accompany May Dedalus' ghostly appearance in "Circe" singing a part of the Catholic Prayers for the Dead could be said to be "May's band" (U 473). Molly's fan, her comb, her beauty and grace at this dance all call up the mementos of May's youthful dancing days. These

allusions to cosmetics, beauty, dance, and to Ponchielli's opera about two wives, one faithful and one not, all subtend the narrative toward Aphrodite. While Gretta does not dance or carry a fan or a comb, she has just washed her hair in the story and Gabriel says of her to Lily, "my wife . . . takes three mortal hours to dress herself" (D 176). And the fact that it was at the bazaar dance that Molly met her future lover Blazes Boylan likens her further to the famously unfaithful patroness of dance, Aphrodite. The condensation of themes and structure is obvious in this brief window into the mind of a man who would write "a sketch" of his life with his wife (U 56).

This condensed sketch is picked up in "Nausicaa" when Bloom smells Gerty's rose perfume, remembers Molly's perfume at the dance and the black dress she wore to it and thinks to himself, "dance of the hours" (306). Gerty's link to the Hours and her later appearance in "Circe" is suggested in the parallel between the colors of the lights and clothes of the "slimsandalled," "waspwaisted" Hours and those of "slim graceful" Gerty's real and imagined clothes (469, 287). In "Circe," the "gold, pink, and violet" lights of dawn attend the morning Hours who are followed first by the noon Hours and then by the twilight and nighttime Hours. The first three groups are sequentially dressed in "girlish blue," "amber gold," and "grey gauze" (469-470), colors paralleled by Gerty's maidenly "rosepink, pale blue, [and] mauve" underwear, by the "goldenbrown, cream[y]" food she prepares in fantasy for her dream husband, Reggy Wylie and which is worthy of "golden opinions," and by her fantasized wifely outfit that is a "sumptuous confection of grey trimmed in blue fox" (288-289). May too evokes these colors and costumes as she haunts her Stephen:

> ([She] rises . . . in leper grey with a wreath of faded orangeblossoms and a torn bridal veil, her face. . . green with gravemould. She fixes her bluecircled hollow eyesockets on Stephen and . . . [utters] a silent word. (9)

The ghoulish May's inclusion in Joyce's paradoxical feminine iconography, his narrative array of silent words, evinces his desire to make a sketch that is "true to life," one that traces the passage of "day: then the night" (57). Molly's black dress with its lace singles her out as the one female character whose clothing mirrors that of the night hours who wear black and "are masked . . . under veils" (470). Joyce's aestheticization of mortality as the black part of life's repeating dance is inextricably tied to his grounding of his love goddess by representing her as menstruating. Thus Molly's and the prostitutes' menstruation is the crux of Joyce's concretizing correction of the Shelleyan rebirth of the goddess. Joyce makes it the physical, feminine pole of earthly, bodily measure or necessity, the opposing extreme circle from masculine artistic measure or necessity, the "Nothung!," that liberates him as a son and an artist. It is with this cry that Stephen actively accomplishes what passively happens in *Prometheus*, the overcoming of Time. After shouting this German word for "needful"[44] to silence his mother's (now selfish) prayers for him, the stage directions read,

> (He lifts his ashplant high with both hands and smashes the chandelier. Time's livid final flame leaps and, in the following darkness, ruin of all space, shattered glass and toppling masonry.) (475)

Given its proximity to the dance of the Hours, the ending of time seems a clear reference to its extinction by the dance of the hours in *Prometheus Unbound*. The likely allusion here to Shelley's shattered lamp is perhaps a hint to the larger reference in spite of the more obvious reference to William Blake's poetic imperatives.

In contrast to the climactic events of "Circe," the resolving action of the dance of the Hours in the fourth act of *Prometheus* is vague and metaphysical. The specters of the dead Hours clear the way for love's reign by mysteriously escorting Time away into

[44] Also, according to Gifford, this word is "the name of the magic sword in Wagner's "Der Ring des Nibelungen." (Gifford 518).

Eternity. *Panthea* declares that "weak and grey" these specters have passed, fled "to the dark, to the past, to the dead" (Act IV, 31, 40). *Voices of Unseen Spirits* describe the spread of love over life:

> Bright clouds float in heaven,
> Dew-stars gleam on earth,
> Waves assemble on ocean They are gathered and driven
> By the storm of delight, by the panic of glee!
> . . . (Act IV, 41-51).

Revived by this herald, the *Hours* appear as if from nowhere, singing,

> An hundred ages we had been kept
> Cradled in visions of hate and care,
> . . .
> We have heard the lute of Hope in sleep;
> We have known the voice of Love in dreams;
> We have felt the wand of Power, and leap—
> . . .
> Weave the dance on the floor of the breeze,
> . . .
> But now, oh weave the mystic measure
> Of music, and dance, and shapes of light,
> Let the Hours, and the spirits of might and pleasure,
> Like the clouds and sunbeams, unite (Act IV, 58-79).

This song and call to dance stirs the *Spirits of the human mind* who call in response, "Unite!" and then declare, "We join the throng/Of the dance and the song . . ." (Act IV 80, 83-84). The *Hours* ask them "Whence come ye, so wild and so fleet,/For sandals of lightening are on your feet, . . .? " (Act IV 89-90). The *Chorus of Spirits* replies,

> We come from the mind
> Of human kind,
> which was late so dusk, and obscene, and blind;
> Now 'tis an ocean
> Of clear emotion,
> A heaven of serene and mighty motion.
> . . .
> From the temples high
> Of Man's ear and eye,
> Roofed over Sculpture and Poesy;

From the murmurings
Of the unsealed springs
Where Science bedews his daedal wings
. . . (Act IV 93-98, 111-116).

After the *Spirits* finish this song of rebirth," the *Hours* join them and all sing,

Then weave the web of the mystic measure;
From the depths of the sky and the ends of the earth,
Come, swift spirits of might and of pleasure,
Fill the dance and the music of mirth,
As the waves of a thousand streams rush by
To an ocean of splendour and harmony!

Magically conjoined with something approaching the Platonic form of human consciousness, the *Hours* institute measure, both musical and choreographic, as life's irresistible count. Shelley's weaving metaphor, as oddly grounded in earthly, human reality as it may be, is—along with his *arabesque* display of infinite nonsense—mirrored in what appears to be the most hint-filled of Joyce's stage directions for the Night Hours: "(*Arabesquing wearily they weave a pattern on the floor, weaving, unweaving, curtseying, twirling, simply swirling*)" (U 471).

Joyce's use here of the phrase "weaving, unweaving" calls our minds back to the opening statement of Stephen's argument in the library that Shakespeare, as an artist, did more than write simply write his inner life in writing *Hamlet* as his interlocutors believed. John Eglington's challenges Stephen in saying, "I was prepared for paradoxes from what Malachi Mulligan told us but I may as well warn you that if you want to shake my belief that Shakespeare is Hamlet you have a stern task before you" (159). To this resistance, Stephen answers,

As we, or mother Dana,[45] weave and unweave our bodies, . . . from day to day, their molecules shuttled to and fro, so does the artist weave and unweave his

[45] Gifford informs: " . . . the triple goddess of Celtic mythology, regarded as the mother of earth, fertility, and plenty and of the forces of youth, light, and knowledge and the forces of disintegration and death" (Gifford 218).

> image. And as the mole on my right breast is where it was when I was born, though all my body has been woven of new stuff time after time, so through the ghost of the unquiet father the image of the unloving son looks forth. In the intense instant of imagination, when the mind, Shelley says, is a fading coal, that which I was is that which I am and that which in possibility I may come to be. So in the future, the sister of the past, I may see myself as I sit here now but by reflections from that which then I shall be (159-160).

Joyce's reference to the fading coal comes only moments before his Aquinian reflection of love, implicated as it is in his Aphrodite-centered aesthetic theorizing in *A Portrait*, and only a few pages before Mulligan invokes Shelley's Aphrodite.

These veiled crossed references, orbiting as they do the transformative climax of the autobiographical arc of Joyce's fiction, support my contention that Shelley is a significant, indeed a central influence on Joyce. Yet most relevant to my argument is the way Joyce at the same time that he makes him central, he keeps him in the margins of his works. In so marginalizing the centered poet, I see Joyce again enacting the *arabesque* irony he honors and revives. Moreover, Joyce's constant, even rhythmic deferral of his main, easily digested tropes to his marginal, destabilizing tropes—Ulysses to Sinbad, Penelope to Aphrodite, Hamlet to Pericles, Hours to whores, mother goddess to menstrual goddess, for examples—underscores his allegiance to the most exiled of exiles.

Joyce pays even deeper homage to Shelley in one such deferral of tropes: in the *Defence*, the fading coal metaphor is couched in a lesser known metaphor. Shelley begins this nested explanation with a definition:

> Poetry is indeed something divine. It is at once the centre and circumference of knowledge, it is that which comprehends all science, and that to which all science must be referred. It is at the same time the root and the blossom of all other systems of thought: it its that from which all spring, and that which adorns all; and that which if blighted denies the fruit and the seed, and withholds from the barren world the nourishment and the succession of the scions of the tree of life. It is the perfect and consummate surface and bloom of things; it is as the odour and the colour of the rose to the texture of the elements which compose it, as the form and splendour of unfaded beauty to the secrets of anatomy and corruption . . . . Poetry is not like reasoning, a power to be exerted according to the determination of the

> will. A man cannot say, 'I will compose poetry.' The greatest poet even cannot say it: for the mind in creation is as a fading coal which some invisible influence, like an inconstant wind, awakens to transitory brightness: this power arises from within like the colour of a flower which fades and changes as it is developed, and the conscious portions of our nature are unprophetic either of its approach or its departure (Shelley 696-697).

Joyce's use of the culturally neglected Shelleyan metaphor of the rose, the faded bloom as the self-enacting artistic process, a metaphor that is woven throughout *Ulysses*—principally symbolic of Molly Bloom as the flow-er who stands as the ironic emblem of Joyce's flowing, infinitely looping narrative—is perhaps Joyce's ultimate tribute to the poet. And, his narrative incorporation of the culturally low-brow Sinbad stands as both tribute to and correction of Shelley's high-flown *arabesque* drama.

It is by virtue of these veiled homages that I wonder if Joyce pays even deeper honor to Shelley himself as perhaps one of the most deferred of tropes, that of the unrevived castaway. In "Telemachus" and in "Proteus," Stephen thinks about a man who is known to have drown nine days before and whose body is expected to "bob up . . . saltwhite" on the north side of the bay at one that afternoon (18). Stephen compares himself to Mulligan whom he knows has saved drowning men. He asks himself,

> Would you do what he did? A boat would be near, a lifebuoy . . . Would you or would you not? . . . The truth, spit it out. I would want to. I would try. I am not a strong swimmer . . . If I had land under my feet. I want his life still to be his, mine to be mine. A drowning man (U 38).

Gifford notes that Joyce stages the "Lestrygonians" episode at one o'clock and mentions that Odysseus' escape from the cannibals of the island was due to his decision not to anchor his boat in its "curious bay" (Gifford 156). It is in the following episode, "Scylla and Charybdis," that Stephen and Buck make their Shelley references and think of sacred and profane love. At one point in his disquisition on Shakespeare, Stephen pauses, looks up at "the vaulted cell" of the library and, Shelley-like, thinks "Coffined thoughts around me, in mummycases" (U 159). He continues, "They are still. Once quick in the brains of

men. Still: but an itch of death is in them, to tell me in my ear a maudlin tale, urge me to wreak their will" (U 159). It is here, at 2:00 in the library, that Joyce begins in earnest his ironic effort to revive the ineffectual mariner of eternity, to put land under his feet.

Chapter Three – Joyce, Pater, and Decadent Renewal

To effect his modernist revival of Aphrodite, Joyce goes beyond simply bringing down to earth Shelley's too-ethereal representation of her in *Prometheus Unbound*. He surpasses the sublimity of Shelley's spectral deity by distilling her paradoxical essence into a narrative form resembling an alternating figure-ground pattern—now it suffuses his inter-conflated, chiasmatic images of earthly and divine women, and now it pops out as the quasi-Platonic infinity signs they trace across his texts. Because Joyce's conflations of characters gradually accrue over the course of reading his works, he all but forces the reader to first apprehend this feminine essence through the chiasmatic structure by which he presents it. He constructs these looping chiasms such that the doubled terms of their loops (e.g., Eve-Penelope ∞ Aphrodite-Mary) simultaneously oppose and merge with one another across each work, and from work to work. Because this oscillating form mirrors his subject—the power of love revived on Earth—there is an endless reflexive movement of paradoxes, an ironic mode, pervading his fiction.

His reliance on this modal irony to narratively enact his earthly-divine paradoxes itself stands as a corrective homage to another of his admired predecessors, Walter Pater. Most noticeably, Joyce's interpenetration of the storied content of his fiction with its chiasmatic form answers Pater's call to synthesize "matter" and "form" in a literary mode that engages both the intellect and the senses of the modern reader. More subtly, Joyce aims to sexualize Shelley's gossamerized goddess in order to counter, or correct Pater's also too-genteel avoidance of sex in his Victorian treatments of the smile-loving goddess. Specifically, since Pater's sexless representations of her involve the kind of intra- and intertextual conflation of feminine avatars that Joyce employs, and since Pater's goddesses emblematize a "true" artistic spirit moving through history in a fluctuating

pattern, Joyce's emblem of the sexualized infinity sign for his many-headed goddess becomes a reverted doubling of Pater's serpentine historical form.[46] In making Pater's serpent thus double back on itself, Joyce amends Pater's conception of the historically periodic recurrence of what he termed the "romantic" artistic disposition. Described by Pater as a less conventional approach to life and art attuned to the sensible as well as to the intelligible, he also termed this artistic spirit, "aestheticist"; for him, this freer mind of art followed a timeline of discrete, historically separated moments between periods of more rigid, even dogmatic, classicalism. He emblematized this fluctuating movement of aestheticism, this periodic progress through history of a universal, Heraclitean "divine reason," in the serpentine form of his "romantic" goddesses (M346).

In this chapter, then, I argue that Joyce's structural and imagistic use of the infinity sign stands both as an homage to Pater and as an innovation on the Paterian serpentine. Since Pater's purpose was to create texts that enacted an ironic synthesis of oppositions like "form" and "content," the "concrete" and the "ideal," and "Hellenism and "Hebraism," he, like Shelley, worked to exhibit the fundamental paradox of life, its "perpetual flux" (M 346).[47] But unlike Shelley, Pater did not seek to revolutionize the world by reviving ancient ideals for all humanity. Instead, he was intent on inducting an elite few into a sort of modern gnosticism of art and history, a point of view he deemed to be at the evolutionary apogee of human consciousness. Modern, European, and scientistic in outlook, this perspective stood at the end-point of history according to Pater, a moment at which the mythical content of religion, because scientifically incredible, could no longer comfort the human fear of death. In his essays in *The Renaissance*, he purposed to

[46] I adopt this characterization of Pater's prose from Lene Ostermark-Johansen's article, "Serpentine Rivers and Serpentine Thought: Flux and Movement in Walter Pater's Leonardo Essay" in *Victorian Literature and Culture*.

[47] This term was derived from Pater's admixture of Heraclitean and Hegelian ideas of constant universal change (de Laura 174). A discussion of it first appears in *Marius the Epicurean* (Marius 346).

offer artists such a comfort in his model of a perceptual filter through which life's changes could be aesthetically objectified. Thus did he seek to modernize the Heraclitean philosophy of change as it had come down through the Epicurean, or Cyrenaicist, tradition.[48]

In the *Conclusion* essay of the 1865 first edition of *The Renaissance*, Pater had exhorted the artistic young men of England to take their "one chance [to get] as many [sensuous, aestheticized] pulsations as possible" from the short time they had on Earth, advice widely taken to be a recommendation of a hedonistic abandonment of traditional moral systems (R 198, de L. Ryals 167). This recommendation seemed evident in his eschewal of any "theory or idea or system which requires . . . the sacrifice of any part of . . . experience, in consideration of . . . what is conventional" (R 198). Responding to the public outcry against this dangerous "philosophy of becoming," Pater revisited his philosophy of flux in the 1880s. Relying on a revised understanding of Heraclitus' ideas, he clarified his views in his 1885 novel, *Marius the Epicurean* (de L. Ryals 167).[49] [50] In it, Pater tries to convey that his real meaning is that the sensuousness of aestheticism is vital not for the sake of pleasure, but for a full experience of life (R 198, Vogeler 293).

According to Clyde de L. Ryals, by the time he wrote *Marius*, Pater understood that Heraclitus "had begun with a philosophical irony, namely, that everything is in process of change even at the moment that the viewer perceives it as stable" (de L. Ryals 167). He argues that early on for Pater, this "notion of perpetual flux [had] come to be the

---

[48] For more on Pater's understanding of Heraclitean flux, see Clyde de L. Ryals' article "The Concept of Becoming in *Marius the Epicurean*" in *Nineteenth Century Studies.*

[49] Pater adds a note on page one of the *Conclusion* in the third edition of *The Renaissance*, directing readers to *Marius* for a clarification of his "original meaning" (R 194).

[50] *Marius* is set in mid-second century Rome in the final days of the empire in the reign of the Stoic emperor, Marcus Aurelius. Marius is a sensitive young man who, like Stephen, comes from a respected family straitened by one profligate member, and loses his mother at an early age. He, like Stephen, is in line to become a priest. But, after his Greek-style schooling, he becomes an aide to the emperor instead. After abandoning his pagan roots, he studies Hellenic culture and befriends a secret society of early Christians. He lives and dies without wholly adopting or rejecting any of these systems.

dominant philosophical doctrine of modern times" (158).[51] De L. Ryals explains that, motivated by the protest against *The Renaissance*, Pater studied Heraclitus more deeply—mainly through Browning's *Asolando*—and found that Heraclitus posited a kind of afterlife in which the perpetual flux was truly perpetual:

> [I]n 'that ceaseless activity' in which all [is] 'ever coming to be,' alternately consumed and renewed, the 'divine reason consists' . . . [and] 'in this "perpetual flux" of things and souls. . . there was . . . a continuance, if not of their material or spiritual elements, yet of orderly intelligible relationships, like the harmony of musical notes, wrought out . . . in and through . . . the series of their mutations' (M I, 129-131) (de L. Ryals167).

With this new Heraclitean view of a possible "afterlife," one not held by the Epicurean tradition he had first studied, Pater attempted in *Marius* to reconcile the materialist skepticism of the modern age with the Christian mystical tradition.[52]

Thus, Pater's ironic prose, with its destabilizing interferences between mythic figures from the Hellenic and Hebraic traditions, was initially only meant to model the more finite Epicurean version of Heraclitean flux. But in *Marius*, this dialectical mode, because it now had implications of a relationship-based form of life after death, had become a way to model for the modern artist an individual synthesis of the aesthetic with the moral.[53] And in spite of this "eternalist" revision of his more fatalistic earlier work,

---

[51] To illustrate this position, he quotes Pater from *Plato and Platonism*: 'The entire modern theory of "development" . . . is it but old Heracliteanism awake [again] . . . and grown to full proportions. . . . It is the burden of Hegel on the one hand . . . and on the other . . . of . . . Darwinism, for which "type" itself . . . is not but is only always becoming. . . [It]. . . is at last invading . . . as the secret of their explanation, all the products of . . . the . . . mind itself, the abstract reason . . .' (*Plato and Platonism*, pp. 19-21) (de L. Ryals 158).

[52] De L. Ryals says of Pater's new understanding of Heraclitus: "Whether Pater . . . believed in an afterlife cannot be determined, but in *Marius* . . . he was concerned to show . . . that, given credence to the philosophy of becoming, belief in a kind of immortality is, perhaps in addition to being a psychological necessity, a logical sequence" (159). He says also of Pater that "Because he could conceive of Christianity as a philosophy of becoming, as . . . a new form of Heracliteanism, [he] was able to write a fiction in which his hero passes from a pagan despair to a glad acceptance of life and death formulated within a Christian framework" (173-174).

[53] Pater found in the archaic worship of Demeter and Persephone a tradition of the "worship of sorrow" and a belief in renewal that were roughly analogous to the Hebraic/Christian traditions of moral obligation to the wretched and belief in resurrection (DeLaura 248). The alternating natures of both Demeter and

Pater's persisting sense of the mind's one-pointed development through history shows itself in *Marius* in its sweeping historical perspective and in the narrator's modern "mountain-top" view. Thus, the textual interferences in *Marius*—the layered, interwoven images from ancient Greek ritual, from the sometimes perverse Roman tradition, and from the gentle early Christian practices—still enact the serpentine historical progression of the more wistful superimpositions of images in *The Renaissance*.

I argue that Joyce consciously mimics these dialectical palimpsests in the chiasmatically "confused form[s]" of his fiction (P 217). To make this argument, I attend to longstanding questions in Joyce criticism of if and how much Joyce ironizes the aestheticism of Stephen Dedalus in *A Portrait of the Artist as a Young Man*. It is through my analysis of Stephen's misapprehended, and sex-addled Paterian decadentism that I find the epicenter of Joyce's doubling of Pater's linear serpentine master trope back on itself, his first bold transformation of it into an infinitely recursive chiasmatic literary mode. In the ever-looping, overlapping infinity signs that Joyce's traces and retraces throughout his works, he offers an alternative to Pater's palliative for the inexorably forward-moving—albeit serpentine—historical decay of naïve faith, of human innocence.

Key to Pater's conception of decay is his belief that through the ages, the power of romantic art has come from its ability to evoke the lost "primitive" faith in nature's cyclical renewal present in the archaic Greek worship of Demeter (Keefe 73). He finds this power evoked in Apuleius' Psyche, in Dante's depiction of Beatrice, and in da Vinci's portrait of the Mona Lisa, among other romantic artists' feminine avatars. However, he sees the modern artist's ability to evoke this renewing, communal power for a comprehending public unavoidably diminishing with the splintering of consciousness that necessarily attends post-Renaissance modernity. In *The Renaissance*, Pater's comfort

---

Persephone, as well as the doctrine of metempsychosis associated with Persephone's role as underworld judge were compatible with the vague Heraclitean view of a being's perpetual "footprint" on reality.

for this loss is the promotion of an art that aestheticizes the human mind's historical movement towards the stasis of its modern zenith. Thus, for the younger Pater, modern artists are those rare beings able to create historically self-aware yet soulful works for the few remaining romantics among the public also able to resist the forcefully coarsening effects of modernity. In *Marius*, his movement towards Heraclitean eternalism moves him to demonstrate "a permanent poetic value" in Christian ritual that allows him to acknowledge its worth without promoting the resurrection itself as a true doctrine (Vogeler 289). Thus, Pater ultimately allows for the skeptical modern decay of the innocent ancient belief in renewal while at the same time allowing for faith in the power of ritual itself to give the artist a heartened existential repose.

Joyce challenges this notion of historically irreversible decay when he chiasmatically retraces the Paterian serpentine from its modern "terminus" through its romantic historical moments, and ultimately back to its sexualized roots in archaic goddess worship. By making a chain of figure-eights that ever wend their way back through the romantic works of history and ever return to his modern Gea Tellus, Molly Bloom, Joyce offers moderns a way to return to the "primitive" and to rise up reinvigorated from its depths again and again.[54] Thus, when he chiasmatically superimposes the qualities and appurtenances of Aphrodite as she is depicted in the art of the ages onto those of modern Dubliners, he dynamically *models* this return to unshamed antiquity. By participating in this ironic *mode*, readers gain a self-conscious modern access to the unselfconscious naturalness of the ancients that Pater saw as forever lost to time.

[54] In the course of his fiction, Joyce evokes Shelley's revolutionary goddess, da Vinci's haunting model, Dante's powerful beloved, Apuleius' rose-wreathed divinity, Praxiteles' humanized woman-god, and the archaic Greek mystery deities.

Joyce's insistent use of the infinity sign, with its enactment of eternal Aphrodisian renewal, does more than formally mimic and sexualize Pater's ironic mode; it also calls into question Pater's conviction that modern art could no longer completely reconnect people to their innocent participation in religious renewal. Central to this innovation is Joyce's variance from Pater's insistence on the radical existential isolation of the individual perceiver (R 196). When Joyce creates sexually entwined and spiritually bonded male and female character-tropes, circumoscillating in the reader's mind in a perpetual flux of high and low narrative situations—dynamic palimpsests of the modern written over the ancient—he appears to envision a post-Christian, post-scientific, "re-primitivized" community of perceivers. For Joyce, this renewal is only possible through his aestheticist formulation of redeemed and redeeming earthly sexual love. The difference between the two approaches is rooted in the two men's views of nature. In arguing that Joyce wants to redeem sex so that it can be culturally redeeming and that Pater wants to transcend it, the transcendence being a function of culture, I implicitly posit Joyce's critique of Pater's half-rejection of nature.

Key to Joyce's earthly renewal is his literalization of Pater's term "perpetual flux" in the "natural" Molly Bloom's menstrual fluxes, emblematized as they are by the rose. The rose was an ancient symbol of the goddess widely employed by Pater in conjunction with another of her symbols, the snake, to convey the ritual-born essence of the romantic spirit. In *Marius,* roses signal renewal and contrast with the snake's main association with the historical progress of decay. Joyce mimics Pater's care to over-layer these two symbols insofar as the infinity sign—in addition to being a variant of the *ourobouros*, an ever criss-crossing snake in search of its own tail—stands as an abstracted yet sexualized two-petaled rose. Moreover, Pater's translation of the blood shed by the animals and early Christians slaughtered in the Roman amphitheater into symbolic roses is

amplified—and again, sexualized—in Joyce's sympathetic, even celebratory aestheticization of women's menses. In so adapting two of Pater's key symbols, Joyce ironically admires and amends the work of an author whose influence on him extends beyond the stylistic and the thematic to the modal.

THE PROGRESS OF PATERIAN REASON

The symbolic use of roads and roses in the fiction of both Pater and Joyce are rooted in both men's understanding of the interfused mythos of Aphrodite and Demeter/Persephone. Taken together, these deities' stories comprehend the subjects that were most compelling to them: love and the life of the body; death and loss; motherhood and renewal; and freedom and necessity. Where Pater emphasized the power of the rose's mystical pattern to impress itself on human activity, Joyce stressed the appreciation of women as living, sustenance-giving roses. Where Pater made a parallel between the goddess' ritual processions and Marius' lone progress over the winding Roman *vias* toward Christianity, Joyce employs the goddess' horse aspect to convey his idea of spiritualized sex as the vehicle to simultaneously traverse ancient *and* modern roads. Because Pater was a member of the first generation of scholars to have access to the archeological finds and anthropological advances of the second half of the nineteenth century, he was one of the first cultural translators of the increasingly scientific view of Greek antiquity.[55] As such, his theory on the importance of the archaic religions for the development of ancient Greek art, work no doubt read by Joyce, pertains centrally to this study. No less relevant is a study of Pater's incorporation of this theory into his work.

Between the post-publication criticism of *The Renaissance* in the 1860s and his completion of *Marius* in the 1880s, Pater devoted himself to the study of the Dionysian,

[55] For a discussion of the phases of the study of ancient cultures in the entire period, see George Stocking's *Victorian Anthropology*.

or Ionian, elements of ancient Greek culture. In one of the essays that emerged from this study, posthumously collected as *Greek Studies*, he argued that "the myth of Demeter and Persephone [w]as proof that a concentration on the nature of suffering was a crucial part of Greek religion, that a romantic fascination with the dark side of existence underlay Greek 'classicism'" (Keefe 72). In excavating this "worship of sorrow" and in positing it as an Eastern, moralizing alloy to the Western, amoral Apollonian, or Doric, element of Greek culture, Pater was able to salvage his contention that modern Western people would benefit most by basing their culture on a Greek model.

Referring to the influence of the anthropologist E.B. Tylor on Pater, Keefe notes Pater's incorporation of Tylor's Darwinist developmental arc of human religious belief into his post-*Renaissance* defense of the morality of the Greek religious aesthetic:

> Pater sees Greek religion passing through three Tylorian phases. First, corresponding to the . . . animistic stage, there is the 'half-conscious, instinctive, or mystical phase' in which '[within] unwritten legend . . . there lie . . . primitive impressions of . . . natural [phenomena]' (GS 91). [Here] can be found the origin of ritual, . . . [t]he essence of [which], for him . . . lies in the belief that . . . certain ordained actions can . . . influence both personal and communal fate (Keefe 73).

The second phase brings self-consciousness and with it alienation from the comfort of animistic ritual. The Greeks' poetical mythology is their response to this alienation, a cultural impulse that is "an attempt to recover forgotten meanings" (74). Keefe emphasizes Pater's belief that "ultimately it is the constant repetition of the physical rite, not the later meaning tacked on to it by myth, which allays the most basic fears" and provides for human repose (71). The third, ethical, phase is when the "sculptors take over the gods and heroes of [myth] and prod them toward universality, kneading them into symbols of spirituality—of pity, of divine grief, of the possibility of [cyclical] resurrection" (74-75). From his deeper study of the Demeter/Persephone cult, one of the culture's oldest traditions, Pater argued that the fear of death actually suffused all three

stages of Greek artistic development. He thus allowed for the paradoxical two-sidedness of this goddess—Demeter's benevolent plenty and punitive famine, and Persephone's cyclical induction of both spring and winter—to be absorbed into his critical system as an originary romantic force carried through all of these stages and beyond (75-76).

In spite of this evidence for Pater's reversion to archaic Greek morality as the Hellenic tradition's primary value, DeLaura shows that Pater's attention to the moralizing element of sorrow in the Dyonisian worship of Demeter served his ultimate assessment as superior the more ethically detached Apollonian tradition. In addition to finding a romantic gloominess in the early worship, Pater found in it a "primitively" abstracted mysticism that, because abstract, possessed cultural elements he declared to be "not without their likenesses in the modern mind," (DeLaura 246, GS 81). Thus, Pater declared the Dionysian "compatible" with the superior, highly abstracted art of the Apollonian tradition. In so valuing the Apollonian rationalization of the older Dyonisian ties to nature, Pater did not diverge over time from his promotion in *The Renaissance* of the artist's duty to abstract out the "harsh" or the "coarse" in nature (DeLaura 245-255).

In his essay in *The Renaissance* entitled, "The School of Giorgione," Pater praises the Venetian painters' ability to "abstract" the harsh elements out of their landscape and exhorts poets to perform a synthesis of form and content, saying that

> [T]he ideal types of poetry are those in which th[e] distinction [between the matter and the form] is [minimized] . . . . [Their] very perfection . . . depend[s], in part, on a certain . . . vagueness of mere subject, so that the meaning reaches us through ways not distinctly traceable by the understanding, as in some of the most imaginative compositions . . . in which the kindling force and poetry of the whole play seems to pass for a moment into an actual strain of music (R 113).

In these sentences Pater performs the operation that he is discussing: he minimizes the distinction between his subject, the serpentine movement through history of "the most imaginative compositions," and his form, the winding sentences that switch back and

forth from clause to clause. The movement of these clauses models the historic intervals between the romantic periods in which he believed the human mind had come to its most expressive points. Pater puts emphasis on interval later in the "Giorgione" essay when he says that were literature modeled on Venetian art it could capture and condense in a single "concrete" image "all the motives, . . . interests and effects of a long history, . . . absorb[ing] past and future in an intense consciousness of the present" (124). Ostensibly, the result would be a universalizing compression of time and space that soothes modern alienation.

It is in Pater's *Renaissance* essay on Leonardo da Vinci that he most famously performs this kind of synthesis and thereby suppresses his serpentine subject matter with his oblique form. In Ostermark-Johansen's view, Pater's ironic prose in his essay on Leonardo deliberately mirrors Leonardo's interest in dialectically representing "the smiling of women and the motion of great waters." In the essay Pater writes sentences that follow "vortices, spiral, and currents" like those that appear in the waters that surround the wavy-haired, crooked-smiled women Leonardo depicts (O-J 467). She also notes Pater's awareness, by way of Hogarth, of Lomazzo's 16th-century coinage of the art historical term "*figura serpentinata*," a term synonymous with "*contrapposto*," both referring to "devices for creating movement and tension in [Renaissance and Mannerist] art, . . . [a] kind of spiraling movement, an oscillation between opposites" (457). Citing art historian David Summers on the rhetorical significance of this device, she adds "The body which twists around its own spine creates the illusion of moving from one extreme to the other, thus resulting in a kind of harmony of opposites, a *concordia discors*" (457). She argues ultimately that Pater's "literary style to a large extent relies on such antitheses and inner dialectics" and that Pater was aware not only of the art historical term's

currency in 16th-century discussions of Renaissance art but was also responding to its currency in Victorian England.

Ostermark-Johansen further shows how Pater's interest in the s-shaped figure and its dialectical force reflects a wider Victorian interest in it that approached the level of a craze. She reports that Pater's essay on Leonardo was first published in 1869 in the *Fortnightly Review*, a journal in which Algernon Swinburne had a year earlier published an essay on the works of the old Florentine masters at the Uffizi Galleries (461). She notes that he devoted one part of his essay to sketches of female heads attributed to Michelangelo and Leonardo. She describes his "powerful serpentine prose" as "full of antitheses and serpent metaphors," adding that "he evoked [his] experience of being . . . transfixed by [their] Medusan beauty[, seeing] serpents everywhere: plaits and coils of hair turned into the 'closely-welded scales . . . of a chrysalid serpent,' ready to 'shudder in sunder and divide into snakes'" (461). Pater's theoretical projection onto such works made him less focused on "male terror" of beautiful feminine decay than on the soul of the male artist who translated its own beauty into art.

According to Leonardo in his *Treatise on Painting*, it was from the torque of the neck of the *contrapposto* figure that the twisting of its body followed, and it was the distended neck that Victorian artists who revived the *figura serpentinata* emphasized in their works (463). Ostermark-Johansen cites G.F. Watt's bust of Clytie, the cursed nymph become sunflower, as an exemplar of this Victorian neck fetish. She sees in both Rossetti's painting, *Proserpine*, and Burne-Jones' work, *The Beguiling of Merlin,* the artists' dialectical use of the *figura serpentinata*, noting that both works illustrate the Victorian preoccupation with "long necks, serpentine draperies, Medusan coiffures, a mesmerizing gaze and a swirling landscape background" (463).

Shelley's 1819 poem on the Uffizi *Medusa* figures into her analysis of Pater's elaboration of the English reception of Renaissance artistic dialecticalism; she views Shelley's characterization of the horrible and graceful Medusa as an emblem of the very kind of "ambiguity of beauty" that Pater so meticulously builds into his prose images of Renaissance figures (459). I would argue that Pater amplifies Shelley's emblem of ambiguous feminine beauty when he conflates Leonardo's Hebraic madonnas with his Hellenic demi-goddesses, making of them wider emblems of the ambiguous beauty of the mind's aesthetic and moral progress from the pagan to the Christian to the modern. The pain of the human condition in history and the loss of our primitive innocence are emphasized in Pater's description in the Leonardo essay of the Uffizi *Medusa*:

> Leonardo alone . . . realizes [her head] as the head of a corpse, exercising its powers through all the circumstances of death . . . . About the dainty lines of the cheek the bat flits unheeded. The delicate snakes seem literally strangling each other in terrified struggle to escape from the Medusa brain. The hue which violent death always brings with it is in the features; features singularly massive and grand, as we catch them inverted, in a dexterous foreshortening, crown foremost, like a great calm stone against which the wave of serpents breaks (R 87-88).

His oppositions of corruption to beauty, of delicacy to terror, of deathly stillness to regular wavelike motion all create a kind of literary *contrapposto* that leaves the reader curiously arrested and alone in a strange mental landscape.

A similar feeling of progressing by means of opposed motions toward a lone height is conveyed later in the essay in the prose cascade describing several of Leonardo's waterside madonnas:

> You may follow [Leonardo's taste for what is *bizarre* or *recherché* in landscape] springing from its distant source among the rocks on the heath of the *Madonna of the Balances*, passing, as a little fall, into the treacherous calm of the *Madonna of the Lake*, as a goodly river next, below the cliffs of the *Madonna of the Rocks*, washing the white walls of its distant villages, stealing out in a network of divided streams in *La Gioconda* to the seashore of the *Saint Anne*— that delicate place where the wind passes like the hand of some fine etcher over the surface, and the untorn shells are lying thick upon the sand, and the tops of the rocks, to which the

> waves never rise, are green with grass, grown fine as hair. It is the landscape, not of dreams or of fancy, but of places far withdrawn, and hours selected from a thousand with a miracle of finesse (91-92).

A parallel is obvious between the "foremost" crown of the Medusa's head with its "waves " of simultaneously breaking and ebbing snakes and the "tops of the rocks" by the seashore of the *Saint Anne*, promontories to which "the waves never rise" but upon which hairlike grass grows and presumably waves in the wind (92). Both of these representations of landscape features—one metaphorical, the other actual—paradoxically end with evocations of high places that are in one way or another at the bottom of the image. They stand as emblems of the mind at its "far withdrawn," terminal height in modernity—a horrible, beautiful, and isolated place. A more subtle, but still unmistakable, parallel between the *Medusa* and the *Mona Lisa* exists in Pater's inclusion of the morbid *Medusa*'s flitting bat in his characterization of the *Mona Lisa* as "like a vampire" who has "been dead many times, and learned the secrets of the grave . . . (103).

Just before this "writing over" of one previously named Hellenic character onto the *Mona Lisa*, he confusingly distinguishes her from other unnamed Hellenic characters before conflating them all as images that have been "etched and moulded" by artists throughout history. He writes of *La Gioconda*:

> [Her] beauty is . . . wrought out from within upon the flesh, the deposit, little cell by cell, of strange thoughts and fantastic reveries and exquisite passions. Set it for a moment beside one of those white Greek goddesses or beautiful women of antiquity, and how would they be troubled by this beauty, into which the soul with all its maladies has passed! All the thoughts and experience of the world have etched and moulded there, in that which they have of power to refine and make expressive the outward form, the animalism of Greece, the lust of Rome, the mysticism of the middle age . . . the return of the Pagan world . . . (103).

Here the troubled feelings of Greek goddesses and beauties—known to us only through sculpture, painting, and literature—are juxtaposed with the maladies of "the soul." At first glance, this soul seems to be Mona Lisa's. Yet, as the passage unfolds, these

feminine-seeming ills almost imperceptibly flow into and out of the soul of the timeless artist, whose "thoughts and experiences" "etch," "mould," "refine," and "make expressive" what is coarse and "primitive" in the unaestheticized world.

As Pater continues to adduce *La Gioconda* to his conception of the artistic mind moving through history, and to his preceding images of da Vinci's Hellenic *Medusa* and Hebraic Madonnas, he further blurs the line between this feminine world soul's experience and its life in the male artist:

> . . . [She] has been a diver in deep seas . . . and trafficked for strange webs with Eastern merchants, and, as Leda, was the mother of Helen of Troy, and, as Saint Anne, the mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments, and tinged the eyelids and the hands (103-104).

Her serpentine movement back and forth between life and death, her transmigrating presence beside waters that trickle, flow, and break as waves, her origin in Greek myth and her reincarnation in Hebraic legend, and her soul's alternating residence both in the imagistic subject and in the artist's self-expressive objectification of her all constitute moments of Pater's suppression of his paradoxical subject in his serpentine form. In spite of the deliberate untraceability of this effect, Pater does declare his subject in the last sentences of the passage:

> The fancy of a perpetual life, sweeping together [10,000] experiences, is an old one; and modern philosophy has conceived the idea of humanity as wrought upon by, and summing up in itself, all modes of thought and life. Certainly [she] might stand as the embodiment of the old fancy, the symbol of the modern idea (104).

Because this universal, terminal notion of the mind's historical sublation of the ancient belief in an afterlife is arrived at through such indirect, extra-logical pathways, any resonance it has in the reader's mind has been established mysteriously, romantically.

Considering Pater's practice and pronouncement of this technique, it is natural that the authors he designates as romantic also actively universalize female characters in

their works. Periodically in his *Renaissance* essays, Pater refers to Dante as an inspiration for the abstracted concrete strain in the works of Italian artists and authors. In the first essay, he describes Dante, who studied in France, as an inheritor of the French poetic and theological tradition of Abelard that affirmed earthly life as a path toward God. Abelard's lover Heloise figures into Pater's sketch of the monk, her education "in the mysteries of the older world" emphasized as her principal attraction. Thus he gives her the same mystical patina he gives to the Mona Lisa and her Hebraic and Hellenic cognates (3).

In the last sentence of his description of the couple, he says that as they "sat together . . . to [discuss] . . . abstract ideas, 'Love made himself of the party with them'" (4). This sentence appears to begin a discussion of their sexual relationship and is followed a few lines later with Pater's assertion that "for one who knew so well how to assign its exact value to every abstract thought, those restraints which lie on the consciences of other men had been relaxed" (4). This statement suggests that Pater is preparing to address how, because Abelard could recognize Heloise's essence as that of a sort of earthy priestess, his desire for her had been purified. Yet the next line defers that discussion and sublimates their sexual transgression into rebellious art: "It appears that he composed many verses in the vulgar tongue: already the young men sang them on the quay below the house" (4). As the "father" of the *trouveres*, then, Abelard was a romanticizing force against the Church's sexual and political repression, his sexuality refined out of this picture of him.

Dante's art was likewise politically and spiritually rebellious, since through it he criticized many of his powerful political foes, and since his treatment of Beatrice was an expression of the "Way of Affirmation" championed by Abelard (Williams 9).[56] Moreover, Dante's incorporation of pagan figures into his works makes his fiction fit into

[56] See Charles Williams' discussion of this tradition in his introduction to *The Figure of Beatrice: a Study in Dante.*

Pater's schema of the romantic spirit in history, and into his project of synthesizing Hellenism and Hebraism. That throughout his works, Dante writes new versions of Beatrice over preceding ones, and that in each version her materiality and thus her sexuality is increasingly refined out, also make his art comport with Pater's progressionist, universalizing schema. More importantly, Pater's use of abstracted ancient symbols of feminine divinity to represent the historical progress of the Divine Reason seems inspired, at least in part, by Dante's equally abstracted use of the rose to characterize the nature or structure of God.

Pater awareness of the serpent and the rose as ancient, even prehistoric, symbols of the feminine divinity is evidenced by the prominent place of Apuleius' Greek romance, *The Golden Ass,* in *Marius*. Embedded in the romance's narrative of the fantastic wanderings of the man-turned-ass, Lucius, is the distillation of Apuleius' real-life study of ancient mystical traditions.[57] In Chapter Six of *Marius*, Pater translates Apuleius' account of the Ship of Isis ritual at which Lucius turns himself back into a man. The translation is embedded in the novel as if it is simply an account of Marius watching a "modern day" celebration of the ritual. Roses and asps appear as key symbols in it and alert the reader to their significance in the novel.

In the novel, the ritual is shown, almost anthropologically, through the eyes of the young Marius, with a focus on the persistence of the primitive Greek colonial influence on Italians in the late stages of the Roman Empire. The townspeople of Pisa, a town surrounded by Greek colonial ruins, perform the ritual during the Pervigilium Veneris, the three-nights vigil of Venus, a festival celebrating springtime renewal. Pater translates only the description of the celebrants' movement and actions from *The Golden Ass*, and

[57] The fantastic, picaresque narrative of Lucius' dangerous and exciting travels in *The Golden Ass*, as well as its inclusion of a fairy tale make the work—an arabesque of sorts—akin to *Sinbad the Sailor.* And since it is the fabulated, sexually explicit autobiography of Lucius Apuleius, Joyce's characterization of Stephen as being a miserable goatman in search of roses implies Joyce's homage to the ancient writer.

omits its narrative context in which the Goddess instructs Lucius to eat the ritual roses to break the spell by which he has accidentally made himself a donkey. The preamble to these omitted instructions shows ancient people's willingness to see the same divine feminine force in different emanations, and shows the rose to be its central symbol.

In the forty-seventh chapter of Book Eleven of the *Golden Ass*, when, after rising out of the sea, the goddess answers Lucius' prayer to help him become a man again:

> Behold Lucius I am come. . . to succour you. I am she that is the natural mother of all things, mistress . . . of all the Elements, the initial progeny of worlds, chief of powers divine, Queen of heaven, . . . the light of the goddesses . . . . [I have] many names, for the Phrygians call me the mother of the Gods: the Athenians, Minerva: the Cyprians, Venus: the Candians, Diana: the Sicilians, Proserpina: the Eleusians, Ceres: some Juno, others Bellona, others Hecate: and principally the æthiopians . . . , and the ægyptians . . . do call me Queen Isis. Behold I am come to take pity of your fortune and tribulation . . . [58] (Apuleius 336-337).

As the Pisan version of this procession passes by in *Marius*, Pater makes Marius curious to see if the ritual follows its description in *The Golden Ass*, a book he and his low-born schoolmate and tutor, Flavian, have been reading in their time off from the Greek academy in Pisa. Pater emphasizes Marius' attention to the roses at the end of the procession that the goddess instructs Lucius to eat by calling them the "well-remembered roses" (M 335). And, although near the end of the ritual several priests carry aloft the "sacred symbols of Isis," one of which is the "golden asp," Pater at once suppresses and draws out the serpentine symbolism of the goddess by portraying the procession as snaking through the town and out to the sea (335).

Pater evokes the death/rebirth theme in the mythology of Persephone/Proserpine, symbolized traditionally by the underworld snake of winter hibernation and the flowers of spring, by inserting another translation of a section of Apuleius' work, the entire fairy

[58] Pater conveys how blurred the identities of the great goddess were across the ancient world. The narrator says that the Pisan adoption of the *Ship of Isis* ritual was done in "devot[ion] to the Great goddess, that new rival, 'or double', of ancient Venus, and like her, a favourite patroness of sailors" (M 334).

tale of *Cupid and Psyche*. In the story, the mortal Psyche is separated from her immortal bird-husband, Cupid, after she disobeys his taboo and looks at his face while he is sleeping. To be reunited with him she submits to her mother-in-law Venus' conditions and performs several miraculous labors for her. The last of these adventures is to make a trip to Hades to get for Venus a magical beauty fluid from Proserpine. Psyche survives the trip only to open the box holding the potion and to be struck dead by it. Cupid finds her and persuades the gods to revive her and make her immortal. She comes back to life and later gives birth to a daughter, a child she had hoped for throughout the tale. In so foregrounding this harrowing-of-hell, rebirth story, Pater draws the reader's attention to Apuleius' evocation of the power of archaic religion to calm people's fear of death with the hope of rebirth. In the narrative interval between this translated interlude and the translated spectacle of the ritual, however, Pater again works to draw attention away from, or to read as having been refined, that other "primitive" concern of the tale—sex.

Having read this story, Marius reflects on the nature of human love, thinking that it could be "centred upon a type of beauty entirely flawless and clean" and that the human body could "[take] celestial fire, [and] assert itself as . . . the true, though visible soul or spirit in things" (328). Thinking of the reality that he sees around him, he feels that "men's actual loves . . . appear . . . mean and sordid" instead (328). These thoughts stir up many impressions Marius has about the often brutal human response to beauty. He sees in the fairy tale—in Psyche's character in particular—the human capacity for courageous grace in the face of loss and adversity, a kind innocent faith in regeneration, qualities only possible in a mortal, thinking body. These impressions come through in narration that places them in the historical sweep Marius shares with Pater:

> The *hiddenness* of perfect things: . . . a sentiment of diffidence like that expressed in Psyche's . . . hope [for a] child to be born of the husband she has never yet seen. . . : the fatality which seems to haunt any signal beauty, . . . as if it were in

> itself something illicit and isolating: the suspicion and hatred it so often excites in the vulgar:—these were some of the impressions [of] a constant tradition . . . from Medusa and Helen downwards, which the old story enforced on him (328).

The unstated source of vulgar suspicion, hatred, and cynicism, then, seems to be a combination of the uncalmed fear of death and the unrefined desire for sex: internal states elicited by the unromantic perception of the head of the Medusa and of the body of Helen. Implicit to Marius' meditation here is the call Pater made in "School of Giorgione" for the refining dialectical work of the artist, work he finds Apuleius to have accomplished in the figure of the paradoxically blithe and pathetic Psyche.

Once his ruminations on human and literary possibility and actuality have ended, Marius considers Flavian's more practical, even calculating, approach to literature. He thinks of Flavian's declared desire to imitate his contemporary Apuleius' use of the vernacular Latin, an innovation on "the form and rule of literary language, a language always and increasingly artificial" (329). Matthew Potolsky notes Flavian's analogy of literary mastery with military might and Marius' distinction of Flavian's desire for literary conquest from that of others who might "brutalise or neglect the native speech"; Marius rehearses to himself Flavian's intention of fulfilling Pliny's exhortation to not only admire the ancients, but to show present-time genius by attending to what "nature produces [in every age] . . . that is admirable" (Potolsky 712-713, M 329).

Marius thinks that this project of grounding present literature in both the glories of the past and the brightness of the moment has engendered in Flavian a kind of chivalry or patriotism not common in the children of slaves. Through the figure of Flavian, Pater communicates his notion that an original, transferable spirit of literature can be passed from age to age by remarkably sensitive, erudite artists. Marius envisions his own full participation in the "School of Flavian," by which he will absorb "the refinements of [its]

curious spirit, . . . its horror of profanities, its fastidious sense of a correctness in external form, [its] minister[ing] to the old ritual interest still surviving in him . . .” (330).

With this line of thought—from the sexual content implicit to the story *of Cupid and Psyche* to the nature of Apuleius’ literary refinement of it, and to Flavian’s adoption of his technique—Pater again refines the subject matter away from physical coarseness, or “profanity,” and towards a somewhat technical discussion of the artistic act. Just as with his similar shift in his essay on Abelard’s linguistic rebellion, this discussion stands as praise of Apuleius’ innovative literary impulse to rewrite the originally Greek romance in the vernacular Latin. And like Abelard, Apuleius is praised for spiritualizing the bodily, and for doing it in a story set in the midst of what he sees as a rather raw inherited romance. Marius’ thoughts also set up the later narrative characterization of Flavian’s fictional accomplishment in the *Pervigilium Veneris* poem as having condensed the essences both of the antique past and the “rhyming” medieval future in an artistically-arrested present. Such a distillation appears to condense “all the interests and effects of a long history . . . [into] an intense consciousness of the present” (R 123). In fictionally making *The Golden Ass* so important an influence on Flavian’s composition of the actually anonymous *Pervigilium Veneris*, Pater assigns to Apuleius a position among history’s romantic artists, inasmuch as he soars to that height in his fairy tale interlude.

Pater makes further use of Apuleius’ text—although more subtly than in his use of it as an exemplar of the romantic spirit—as the death of Flavian unfolds. Potolsky argues that Flavian’s contraction of the plague that the Roman army has brought back from its eastern conquests stands as Pater’s way of critiquing the dangers of the aestheticist pedagogy his *Renaissance* essays were widely taken to recommend. Potolsky’s argument turns on his observation that Pater takes pains to identify Flavian with the book. He says of the identity of these two teachers of Marius, that his

> relation to the "golden" Flavian (from the Latin *flavus*, meaning "yellow-gold") is . . . assimilated to his reading of Apuleius's 'golden book.' This . . . becomes . . . clear in [the] description of the physical book . . . , which is covered with [a] "yellow wrapper" and inscribed, "after the title," with Flavian's name (1:55). Its very language, Pater notes, seems woven of "gold fibre" (1:57). (Potolsky 708)

Potolsky extends this conflation of Flavian with literature to the inverse relationship he sees Pater as establishing between Flavian's authorship of the Pervigilium Veneris poem and the progress of his fatal illness. Potolsky observes that the poem's budding life seems to drain Flavian's flagging vitality. He sees the power of language as something that Flavian has relied on for his authority over Marius at the expense of a personal intimacy with him. He cites as typical among the critiques of aestheticism by its literary inheritors, W.B. Yeats' charge that Pater's works had the kind of sway over students that Flavian has over Marius. Yeats' saw this glamour as creating the danger of a social epidemic in Britain of Flavian's kind of charismatic, art-obsessed impersonality.

Rather than viewing the death of Flavian as Pater's abject *mea culpa* to his contemporary critics, Potolsky views Pater's equation of the poem with the dying Flavian as his critique of Flavian as not aestheticist enough. He explains that by "educating through art [but relying on language], . . . Flavian is . . . not attentive enough to the formal concerns his lessons so deliberately put forth, but do not themselves rigorously observe" (714-715). Potolsky counters the consensus reading of Flavian's death as Pater's disavowal of aestheticism by pointing out that, in the novel, it is not the student that is destroyed by aestheticism but the inept teacher of it (709). Yet he explains Marius' later death of the same plague in such a way as to suggest that Pater made Yeats' critique of his own work before Yeats did. However, this analysis does not take into account how the virtuous patriotism of Flavian's stance on language stirs Marius' deeper allegiances to his boyhood religion and to his sense of "service to the mother-tongue" (M330).

The socially beneficial, even tradition-promoting, nature of Flavian's work thus calls into question Potolsky's characterization of Pater's view of it, cum aestheticist, as socially erosive because of language's inherent, uncontrollable power. Thus, the ground is not solid for his argument that in *Marius* Pater makes the same critique Yeats later made, and that Pater ultimately failed at this critique because of making it with the very language-centered approach being critiqued. I contend that Marius' death is better understood if Pater's two views of Heracliteanism are seen as played out in the divergent aestheticisms and deaths of Flavian and Marius. Grasping these distinctions allows for a simpler analysis of the infection from the East and of its position in Pater's larger critical project.

While Pater labored to strain out the sexual—or, more precisely, the homosexual—from his work by idealizing the sensual, Joyce's uses this same technique to reintroduce sexuality into the culture. For Pater, this purification meant promoting the Heraclitean notion of persisting patterns of relationship after death; Pater's patterning of symbolic serpents and roses in *Marius* models Marius' gradual recognition of them in his world and of the hope of rebirth they engender. Joyce creates just such a self-reflexive universe with the same symbols, but not to make peace with traditionalist detractors; instead, he reverses Pater's linear scheme and revives the sexuality that lay at the heart of the old religions. To grasp the difference between Pater's and Joyce's use of the same technique, separate analyses of their symbolic patternings are necessary.

WINDING ROADS, SUBLIME ROSES

The conflation of author and work that Potolsky notices in Pater's representation of Flavian is an echo of the slippage between image and universal artist Pater effected in the *Renaissance* essays. Given this recurrence of technique, it is profitable to look at the conflation he makes in *Marius* between Apuleius' book and the ritual described in it. The

passage, quoted at length to convey its formal serpentine effect, is Pater's translation of Apuleius' description of the *Ship of Isis* ritual:

> At the head of the procession, the master of ceremonies . . . made way for . . . women, scattering perfumes. [Then there were] . . . musicians [playing] a hymn, [followed by] a choir of youths . . . . The . . . personal attendants of the great goddess came next bearing . . . instruments . . . and various articles from the sacred wardrobe . . . ; some of them with long ivory combs . . . . [T]he mirror-bearers . . . carri[ed] large mirrors of beaten brass or silver, turned . . . to reflect to the great body of worshippers who followed, the face of the mysterious image, as it moved on its way, and their faces to it, as though they were in fact advancing to meet [it] . . . . Then, borne upon a kind of platform, came the goddess herself, undulating above the heads of the multitude . . . in mystic robe embroidered with the moon and stars, bordered . . . with a fringe of real fruit and flowers, and with a glittering crown upon the head. The train . . . consisted of the priests in long white vestments . . . each bearing . . . aloft, one of the sacred symbols of Isis—the fan, the golden asp, the ivory hand of equity, and among them the votive ship itself, carved and gilt . . . . Last of all walked the high priest; the people kneeling as he passed to kiss his hand, in which were those well-remembered roses (335).

The crowd following the statue itself forms a self-conscious snake of opposed motion—it looks at and approaches its own mirrored "head" as that head moves forward away from it. The procession forms a serpent not only because its statue "undulates" above the people, but also because Pater's subsequent description of it has it winding up and down streets that follow the course of the town's river. Pater again evokes the archetypal image in "Leonardo da Vinci" of a smiling goddess by meandering water. Moreover, Pater here synthesizes the subject matter, the details of the ceremony described in Apuleius' book, and its form, the attributes of Flavian's copy of that book.

The book is first described as being "perfumed with oil of sandalwood, and decorated with carved and gilt ivory bosses at the ends of the roller" (310). This material description is embellished by Marius' recollection of some of Apuleius' admirers describing his narrative as "'like jeweller's work! Like a myrrhine vase!'" (311). Marius likens the gold threadwork that Apuleius describes in one of his heroine's gowns to the text itself on the page (311). Thus, the ritual procession—with its perfuming women; its

marching attendants bearing carved ivory and the carved and gilt votive ship; the silver and gold threadwork of the goddess' moon-and-stars robe; the groupings of white-robed priests that provide a blank background upon which the gold symbols of the goddess are discernible; its inclusion of the masses of people who speak the vernacular—appears as the living, uncoiling scroll of Flavian's copy of Apuleius' ass-redeeming story.

Flavian's strongly-drawn identification with the "goldenness" of the book—its technical, narrative elements—suggests a one-sidedness to his character and his constrained view of literature. The serpentine quality of the book/procession makes the only completely golden ritual object, the asp, a symbol Flavian shares with the goddess. Implicit in this characterization is Flavian's single-minded focus on the Apollonian strain in Greek culture, an implication that makes him stand as an adherent to Pater's earlier aesthetic philosophy.[59] This connection of Flavian to the golden serpentine appears more strongly when Marius later lives in Rome and, as an aide to the emperor, is compelled to attend the "entertainments" of the amphitheater.

The sympathy Marius felt in his childhood for the animals sacrificed at his family's religious rites is stirred as he watches the torture and slaughter of wild animals that comprise this spectacle. Watching one of these brutal exhibitions, the live evisceration of pregnant lions, he senses the presence of real evil at the event, and pauses to think of how Flavian would enjoy it "with a light heart," and with "an appetite for every detail . . . —the sunshine, filtered into soft gold by the vela with their serpentine patterning, spread over the more select part of the company" (396). Here again, a combination of goldenness and serpentine design combine to characterize Flavian in

[59] Apollo's syncretic appropriation of the Pythian oracle at Delphi is one basis of Pater's notion of the absorption of archaic rituals by more developed classical traditions. In the economy of Pater's text, Apollo's sun god aspect combines with the chthonic python of the older tradition his worship absorbed. Although the snake's ancient symbolism carried a death valence, its shedding of its skin also signified renewal and healing.

relation to another kind of public ritual. By continuing the description of the amphitheater cruelty as Marius imagines they would appear to Flavian, Pater makes a parallel of opposites between the Pisan ritual and the Roman debauchery.

As the passage continues, Flavian's imagined enjoyment of the event's barbarism appears increasingly as a ghastly, empty counterpoint to Marius' perception of the Pisan ritual:

> the Vestal virgins [sat] near the empress Faustina, who sat there in a maze of double-coloured gems, changing as she moved, like the waves of the sea; the cool circle of shadow . . . around the blazing arena covered again and again . . . with clean sand for the absorption of certain great red patches there, by troops of white-shirted boys, [to] whom the good-natured audience [threw] nuts and small coin[s], flung to them over a trellis-work of silver gilt and amber . . . while a rain of flowers and perfume fell over [them,] as they paused [from] their long feast upon the spectacle of animal suffering (396).

The waves made by the empress' gems, the glare of the arena, the desperate white-shirted boys, the silver gilt and amber trellis that separates the people from the boys and from the animals, even the perfume and falling flowers all weirdly conjure up and, in their perversity, amplify the wholesomeness of the gleaming Pisan ritual's reverent procession towards the sea. Most noticeable is the way that the "great red patches" are purposely obscured both in the terms of the narrative, "with clean sand," and in terms of the euphemism involved in not calling these patches "pools of the animals' blood." These red patches are the most stark and telling oppositions Pater draws between the two men's experience of the two events; Marius looks for and takes delight in the goddess' curative roses while Flavian ignores the bloody roses that redeem no cursed animal. Where Flavian sees only the golden serpentine, Marius attends to both the serpent and the rose.

Marius' narrative identification with roses suggests that his attention to the ritual's "well-remembered roses" comes from his absorption of the *The Golden Ass*' "rosiness"—its spirit of renewal. In Chapter Two, entitled "White-Nights," the narrator

ponders the etymology of the name of Marius' ancestral homestead, a kind of Roman gentleman's farm, and quotes an unnamed source for the associations it calls to mind,

> *White-nights!* So, you might interpret its old Latin name* [**ad Vigilias Albas* [W.P.]] 'The red rose came first,' says a quaint German mystic, speaking of 'the mystery of so-called white things', as being 'ever an afterthought— the doubles . . . of real things, and themselves but half-real, half-material—the white queen, the white witch, the white mass, which, as the black mass is a travesty of the true mass turned to evil by horrible old witches, is celebrated by . . . candidates for the priesthood with an unconsecrated host, by way of rehearsal' (290).

While these are not Marius' thoughts, the recurring associations throughout the novel of Marius with roses, most of them narrated, makes this early reference to a primary symbolic rose stand as an anchor for the novel's themes. And, since Marius is the heir to a priestly lineage and thus stands as a priest-in-training, Pater here sets up his evolving understanding of the mystical red rose. That his home is called "White-nights" makes his family religion seem then to be a kind of anemic double of an original form. Moreover, the foregrounding of the red rose in counterpoint to his childhood home, the Latin name of which foreshadows the "vigil" element of the *Pervigilium Verneris*, makes his reading of *The Golden Ass* and his experience of the Pisan festival part of this larger symbolic pattern being set up early in the novel.

More compelling than these early indications of Marius' rose-tinged heart is his "procurement" for Flavian of "rare Paestum roses" during one of the "recovery" phases of his illness. Paestum roses were thought to be "twice blooming" flowers, and their origin from a colonial Greek city mark them as symbols of the archaic religions of regeneration. The city's original name, Poseidonia, evokes the link between the goddess and the sea so common among the many forms of her worship, and so central to the ritual in Pisa. Flavian's unconsoled, ungraceful death suggests his inability to meaningfully digest, as Lucius could, the symbolic renewing power of the roses.

Although Pater focuses on Flavian's synthesis of the present with the ancient in his *Pervigilium Veneris* by his incorporation into it of a line he had heard the young men of Pisa sing during the festival, "Now learn ye to love who loved never—now ye who have loved, love anew," the oddly fatalistic ending of the poem goes unremarked in the novel. For after many stanzas of light-hearted praises of the goddess' powers to bring lovers together and of recitations of her mythic genesis and history, the last stanza refers to Ovid's gruesome telling of the tale of Philomela.[60] The poem not only describes Aphrodite's birth and her effects as the force of spring, but it establishes her identity with the red rose:

> She sprinkles all the Morn with balmy Dews;
> Bright trembling Pearls depend at ev'ry spray,
> And kept from falling, seem to fall away.
> A glossy Freshness hence the Rose receives,
> And blushes sweet through all her silken Leaves;
> . . .
> Close 'till the Morn, her humid Veil she holds;
> Then deckt with Virgin Pomp the Flow'r unfolds.
> Soon will the Morning blush: Ye Maids! prepare,
> In rosy Garlands bind your flowing Hair
> 'Tis Venus' Plant: The Blood fair Venus shed,
> O'er the gay Beauty pour'd immortal Red;
> (http://www.hn.psu.edu/Faculty/KKemmerer/poets/parnell/venus.htm)

These lyrical, even playful, lines imagistically and paradoxically equate the "dropping wet" goddess with the "Rose" that is sprinkled with her "bright, trembling pearls." Both the goddess and the rose represent the just-marrying maidens the poem addresses.[61]

---

[60] In the tragic story of King Tereus and Queen Procne of Thrace, Tereus develops a passion for Procne's sister, Philomela and kidnaps and rapes her. Philomela's rage makes Tereus afraid she will tell Procne, so he cuts out her tongue and imprisons her. She weaves a picture of the rape with purple thread and has it delivered to her sister. When Procne understands what has happened, she kills her son to spite her husband. The gods then turn the entire family into birds: Procne becomes the mournful nightingale; Tereus becomes the ugly hoopoe; and Philomela becomes the swallow.

[61] The poem's refrain, the repeated exhortation to "Now learn ye to love who loved never—now ye who have loved, love anew!" (Cras amet qui numquam amavit quique amavit cras amet) could be said to guide Joyce's narrative goal for both Stephen and Bloom (http://www.gutenberg.org/files/10133/10133-8.txt).

After 146 lines of effort at expressing exhilaration at the quickening of reproductive love in springtime, it is striking how in the last 20 lines, the poem turns to a gloomy allusion to Ovid's story of the raped Philomela and the extinguished lineage of her sister's family. Given the poem's context of the Roman practice of the Greek tradition of celebrating spring, when the poet links his silence to the Philomela's and to the silence of the conquered Amycleans, he makes a comment on his personal decay and on the cultural decay of the doomed Romans. His final exhortation to love, then, sounds weak and mournful—bearing a strong tonal contrast to the poem's initial sweetness and freshness.

Pater's assignment of this poem's authorship to Flavian, thus speaks to both his narrative purposes in the novel and to his larger critical project of chronicling the mind's awakening historical awareness of its immanent, irreversible decay. The night before Flavian dies, his mind is shown as confused by the reality of dying as Marius witnesses his egotistical manner gradually fall away and be replaced by a vulnerable, pleading incomprehension (M340). That this change does not come from any comforting belief is made clear when, at dawn, he becomes lucid and answers Marius' question about whether he is comforted to know that Marius will "come often to weep over" him. Flavian's answer is an unmystical "Not unless I be aware, and hear you weeping!" (341).

Flavian's sad, last minute, grasping awareness of the value of others echoes the anonymous poet's regretful appreciation of spring when spring is gone. His choice of the brutalized Philomela as the last maiden in this poem bespeaks his hopelessness. With Flavian, even in a poem ostensibly about the rosiness of the goddess of love and rebirth, the death valence of the goddess' serpent has the last unspoken word. Philomela here appears as a kind of anti-Psyche—only a white rose, perhaps—a character whose pale, anomalous presence in the poem seems connate, or "commort," with her poet's un-red

soul. Thus, Pater implicitly makes a causal link between Flavian's death throes and his sudden gloomy reference to Philomela in the otherwise mostly lyrical, euphuistic poem. And in conflating Flavian's silenced poet's grief with Philomela's he is repeating his stylized argument from the Leonardo essay that the artist both refines and expresses the soul's difficult passage through history. The dying poet's expressed worry over whether his spring will come conveys Pater's notion of the inevitable decay of innocent faith humans incur along that self-realizing passage. It is also remarkable that, other than the refrain, Pater does not quote from or translate any of the anonymous poem or any of Ovid's telling of Philomela's plight, two works in which sex figures prominently.[62]

The connection Marius makes between Flavian's decayed faith and his lack of sympathy for the suffering of other sentient beings is amplified in his loss of respect for the stoic emperor Marcus Aurelius' stony impassivity both at the amphitheater spectacle and after his young son dies. This recognition of the difference between his own outlook and that of most his contemporaries makes Marius move toward Christianity before he even knows that one of his friends is a Christian. However, this spiritual movement does not entail his complete abandonment of his Epicureanism. Rather it involves his own awakening to the Heraclitean focus on relationships that is grounded in seeing things as they really are:

> Those cruel amusements were . . . the sin of blindness, of deadness and stupidity . . . . Yes! What was needed was the heart that would make it impossible to witness all this; and the future would be with the forces that could beget a heart like that. [Epicureanism] had said, —Trust the eye: Strive to be right always in regard to the concrete experience: Beware of falsifying your impressions (400).

This epiphany and his later attendance at a lecture by the rhetorician, Cornelius Fronto, on the old Greek morality, lead him to question in earnest his previous philosophy and its

[62] In the tale, Philomela's severed tongue is described as writhing on the ground as a serpent, as if in search of her.

lack of an imperative to care for others. This new-found accord of pure Epicureanism with Christianity serves Pater's use in Chapter Sixteen of Cardinal Newman's notion of moral assent as the practical, social "proof" of the validity of a religious or ethical system (Vogeler 291).

At the beginning of this chapter, Marius lingers in a deserted, early winter Rome "review[ing] . . . the isolating narrowness . . . of his [ideas]. Long after the very latest roses were faded . . . he remained behind in Rome; anxious to try the lastingness of his own Epicurean rose-garden" (406). From this inventory, Marius finds the Cyrenaic approach lacking in that while it had access to the old Greek morality, based on the religion of the old gods, it rejected them (410). He thinks of how much "repose" it would have offered to people had it made more use of the "comely system of manners or morals, then actually in possession of life" (411, 410).

Yet in the next passage, the narrator rehabilitates Marius' youthful aestheticism by imbricating it in his emerging desire to sympathetically see things as they are "not because [they] yield him the [most] enjoyment, [but] because [such vision puts him] in contact with his own nature, and theirs . . . . And [because pursuing] this love of beauty, he claims an entire personal liberty . . . from . . . conventional answers to first questions (411-412). The reference here in the second volume to "first questions" recalls the mystical reference early in the first volume to the red rose's primacy, and to its standing as an ideal against which his "white" life could be measured. This evocation suggests that though he still embraces his pagan aestheticism, he is growing toward the rose.

Immediately after this re-declaration of his aestheticist liberty Marius recalls Fronto's idea of an everlasting spiritual "commonwealth" of humanity, an archetypal "holy city" built on customs and inherited mores. Citing the Epicurean principle of seeking out what is most profitable in the pursuit a non-indulgent, full experience of life,

he says of this compelling larger tide: "A wonderful order, actually in possession of human life! . . . [Embracing it] . . . [he] seemed to have joined company once more with his own old self; to have overtaken on the road the pilgrim who had come to Rome . . ." (412). Still thinking of this "*beata urbs*" as only a persisting, universal form, Marius has not yet linked it to the "awakening hope" of Christianity that later attracts him (413). His new view of the old morality is here rather a transition stage of his pilgrimage toward that later hope. The sentence following this passage enigmatically assimilates this age-old new hope to the symbolic rose, declaring it the property of conventional social forms: "but then, under the supposition of [moral public] disapproval, no roses would ever seem worth plucking again" (413). Pater complicates his use of the rose by having early on established it as a first principle, by mixing its symbolism into this later discussion of the "first city," and by equating unfettered enjoyment of it with a sort of unholy harm to it.

That the red rose first appears in the chapter set in Marius' family seat, White-nights, makes this later evocation of it as a first principle more significant when Pater soon after refers again to the "quaint German mystic" who declared its primacy. This second reference comes at the beginning of a sub-chapter called "Two curious houses," the second of the two-part chapter that follows his cogitations on the old morality. In it, Marius finally learns that his friend, the Roman soldier Cornelius, is in a secret Christian sect. After traveling back to Rome from a sojourn to the countryside, he and Marius turn off from the Latin Way and onto the Appian Way, at which point Cornelius stops at the doorway of a walled villa where his group discreetly worships. As the chapter opens, the narrator, as unexpectedly as in "White-nights," quotes the mysterious German:

> 'The house in which she lives,' says the mystical German writer quoted once before, 'is for the orderly soul, which does not live on blindly before her, but is ever, out of her . . . experiences, building and adorning the parts of a many-roomed abode for herself . . . . For such [a] soul . . . delicate affinities [are]

> establish[ed], between herself and . . . her dwelling-place . . . until at last there is . . . between outward and inward, no longer any distinction at all . . . (443).

Though the red rose is not mentioned, the reader is put in mind to think of this well-ordered house as a "red" house, since the earlier allusion to the German thinker established Marius' home as a merely derivative white house. In the earlier allusion, two archetypal feminine avatars appear, the "white queen" and the "white witch," both of whom stand as blank shadows of their unnamed, original red counterparts. Pater quotes this passage to further adduce the growth pattern of the rose to human cultural patterns and their correspondents in human consciousness. Together, the two parts of the mystic's wisdom only infer the rosiness of the human soul, an entity that is, however, made explicitly feminine. Pater's linkage of this inference with a house sets up the conflation he is about to make of the "orderly soul" and the *Renaissance*-style Hebraic/Pagan madonna, Cecilia, who owns the "many-roomed" villa Marius and Cornelius visit.

Pater's subsequent narration assimilates the many-petaled rose, the Mona Lisa, and the young, widowed Cecilia when it describes her home:

> All around, in those well-ordered precincts, were the quiet signs of wealth, and of a nobler taste . . . than lay within the resources of the ancient world. It was the old way of true *Renaissance*—being indeed the way of nature with her roses, the divine way with the body of man, perhaps with his soul—conceiving the new organism by no sudden . . . creation, but rather by the action of a new principle upon elements, all of which had . . . already lived and died many times (444-445).

The Mona Lisa's "cell by cell" accrual of life and the secrets she knows from the grave from having "been dead many times" are evoked in the last line of this passage; Cecilia's taste is thus strangely re-temporalized in a roseate Renaissance that happens before the Roman Empire has ended (R 103). Because her status as Christian widow dictates her chastity, and because children "instinctively" cling to her, she is unmistakable as a

Madonna, an earthly emanation of the *rosa mystica*.[63] Because she is conflated with her house—a church that is an orderly abode of body and soul—she is also unmistakably the rose whose inward experience and outward expression are indistinguishable. Through Marius' eyes, her house is likened to a virginal bride of God, the way the church is likened to the Virgin: "As [he] passed through [its] chambers . . . one . . . thought increased upon him . . . of chaste women and their children . . . . There reigned throughout, an order and purity . . . . The place itself was like a bride adorned for her husband . . ." (M 445). This tasteful orderliness is parallel to that of the mystical rose, and, as in the "ordered house" passage, it stands as both an infusing, irresistible force and an effect of that force. Pater's emphasis on chastity is incorporate with his chastened effort to show how the early Christians refined the "primitive" symbol of the rose to a higher level of abstraction.

Marius' perception of Cecilia as paradoxical aligns her with Pater's conception of the feminine soul in history:

> Half above, half below the level white mist, dividing the light from the darkness, came now the mistress of this place . . . . [H]er temperate beauty [had] the serious and virile character of the best female statuary of Greece. Quite foreign, however, to any Greek statuary was the expression of pathetic care, with which she carried a little child at rest in her arms (449).

Another echo from the Leonardo essay appears here in the evocation of the Mona Lisa's different sameness with ancient "goddesses and beauties" and makes of her not only a palimpsest of the feminine figures of history, but also of those of Pater's other works.

---

[63] Cardinal Newman's presence persists in these passages since his "ascensionist" views on the Virgin, St. Bernard of Clairvaux's *Rosa Mystica*, stands in some counterpoint to Pater's "descensionist" narrative aims. In his 1874 work, *Meditations and Devotions*, in the section entitled "Meditations on the *Litany of Loretto* for the Month of May," Newman writes: "Mary is the '*Rosa Mystica,*' the Mystical Rose . . . Mary is the most beautiful flower that ever was seen in the spiritual world . . . . But moreover, she is the Mystical, or hidden Rose; for mystical means hidden" (Newman 66).

Pater makes it clear in this chapter that this superscription of one goddess of art over another is deliberate.

Cecilia's standing as a statuelike madonna who provides a place of rest follows from Marius' hopeful feeling just before meeting her and just after reading a Christian inscription on one of the tombs of her family crypt. Her half-Hebraic/half-Hellenic appearance here makes her resemble the tombs Marius sees below her house:

> Originally a family sepulchre, it was [becoming] a vast necropolis. . . [The tombs] were carefully closed . . . many with [marble] slabs [etched with] fair inscriptions: [some] taken . . . from older pagan tombs—the [epitaph] sometimes a *palimpsest,* the new [one] being woven into the faded letters of an earlier one (446).

Marius' imaginative perception of the crypt as a town of people who, while not related, are Cecilia's "real" family, is a first moment of Marius' concrete, sensuous experience of Christian fellowship. His attention to the Christian care for the dead adds to his sense of the "life" the dead have in the Christian imagination. And Pater's tombstone palimpsest stands as the most concrete possible metaphor for his synthesis of the Hellenic and Hebraic approaches to death.[64] The Christian-pagan palimpsest Marius struggles to make out—a slab etched with a "figure of one just escaped from the sea, still clinging as the life to the shore in surprised joy"—expresses praise and gratitude to God for deliverance from earthly corruption. As Marius comes out of this cavern of the dead, it is clear that it is a stop on his spiritual sojourn since he "[finds] himself emerging . . . like a later mystic traveler through similar dark places 'quieted by hope,' into the daylight" (449).

The rest Marius and Cornelius take at Cecilia's house from their travels along the tomb-lined roads leading to Rome is analogous to the rest she provides to both her dead brethren and to the child in her arms. Marius' awakening awareness in her house comforts him and her "merciful intention [make him] aware [of] new responsibilities . . .

---

[64] C.f. Robert and Janice Keefe on Pater's view of other intermixed Hellenic and Hebraic feminine divinities in *Walter Pater and the Gods of Disorder* (75-78).

a demand for something from him in return. Might this new vision, like the malignant beauty of pagan Medusa, be exclusive of any admiring gaze upon anything but itself?" (451) Pater's unlikely use of the Medusa's here further elucidates his notion of the Christian refinement of ancient romantic symbols. Thus, rather than as of old merely suggesting decay as a dialectical counterpoint to the beauties of the female body and of the human soul, the snake-haired Medusa is now invoked as a fierce guard of the responsibility inherent to the eternal "orderly intelligible relationships" posited by Heraclitus.

Pater's abstracted refinements of the rose and the snake in this chronicling of Marius' spiritual development illustrate the difference between the resources with which Flavian met his death and those with which Marius will meet his. Pater foregrounds the symbolic rose in the novel to connote the hopefulness of human "city-building" in contradistinction to the snake imagery of the *Renaissance* with its function as a prompt to feel resigned to life's brief moment. Moreover, as the novel's snake symbolism disappears after this point, its road imagery comes into higher relief. Once Marius has taken up Christian sympathy and responsibility, the roads he takes from beginning to end of the novel suddenly emerge as the fatal, snaky paths toward his end. Their association with roses makes them a tandem symbol, another sign of the cultural industry that eases human progress toward the ultimate destination of ordered consciousness. This "higher" abstraction appears as another effort by Pater to correct his earlier aestheticism, one in which the snake was abstracted to represent other natural phenomena—serpentine waters and the physical features of women—and to symbolize the soul's creative response to material existence.

Before Marius arrives at Cecilia's house, he has a premonition of what he finds there on another of his trips to country, this one by himself. It is in springtime and Marius

travels into the "Sabine or Alban hills" along roads elsewhere described as zigzagging (429). He stays at an inn there and has a dreams like a child of a gleaming, summertime city full of "the people who love him best" tenderly calling his name (430). This dream of rested origins harks back both to his personal beginnings and, since Marius' development represents human development, to the beginnings of the deeper, innocent orderliness of the mind. Marius' ruminations over his life's experience as he surveys the countryside carry this larger signification. He thinks of his journey in terms of solitude and friendship and sees it from a mystical perspective:

> Through a dreamy land he could see himself moving, as if in another life, and like another person, through all his fortunes and misfortunes . . . . [This brought] . . . an impulse of . . . gratitude: . . . Companionship . . . had been . . . the chief delight of the journey. [This sense of familiarity made him wonder] . . . whether there had not been—besides [his friends and his solitude]—some other companion . . . , ever at his side . . . ; doubling his pleasure in the roses by the way . . . (432).

This vision culminates in Marius' rapturous sense of being with the kind of companion he had "longed [for] sometimes . . . whose [vast] memory . . . [would be strong enough] to retain [all his loves, sorrows, and memories] . . . for ever!" (434). He likens this unseen companion's berth of consciousness to the "new city," calling it an "abiding place" for his "sensations and ideas" (434). In so naming it, Pater presents it as the ideal precursor to what he later feels as realized at Cecilia's "many-roomed abode," one of the roses by the way. In this light, he sees the limitations of his Epicureanism (433). He also notices how, as later at Cecilia's house, the thought of this larger, well-disposed, witnessing mind "evoke[s in him] the faculty of conscience," a demand for grateful reciprocation (434).

Marius' roads, ever lined by or heading towards roses and tombs, take him back to his family crypt, his last stop before he rides out to his end. While still not a practicing Christian, he increasingly feels the earthly presence of the "Great Ideal" in the Christian ritual. Having come upon the group at Cecilia's villa celebrating mass, he watches

appreciatively but still with his aestheticist detachment (434). Moved by his spiritual changes and his admiration for the Christian care for their dead he decides to return to White-nights, "the resting place of his dead" (497). As he travels there, he notices the bad condition of the winding roads. Called "abandoned work" in one passage, they imply the fall of old Rome and the loss of its promise to engrave a deeper order on human life.

That Marius takes these snaking paths to return to White-nights to care anew for the graves of his ancestors also illustrates the way the Pater refines the death symbolism of snakes into the development symbolism of roads. Marius finds a short-cut to the crypt, and as he approaches it, his mind stirs with feeling and memory: he imagines "the dead before him" as having "waited there through all [the] years, [feeling] his footsteps approaching now, and [understanding] his devotion, quite gratefully, in that lowliness of theirs, in spite of its tardy fulfillment" (497-498). Once arrived and inside the crypt, Marius finds the corner of the lid to a child's tomb broken off and is shocked by the sight of the bones of the little hand within it. At this sight he feels the "living" presence and claims for care of the dead in their neglected underworld home: "[h]e [saw], side by side with the urn of his mother, that of a boy of about his own age—one of the serving-boys of the household—who had descended hither . . . almost at the same time with her (498).

The images of the urns of his mother and of the boy, and of the baby who reaches out to him stand as a layer of an intratextual palimpsest, interworked as they are with earlier images: while in Cecilia's tombs Marius sees the caskets of young children as underworld ghosts of the living children that cling to her; and since Marius was once so sick that he had been sent to a temple of a healing god, only to return healed to watch his mother die, the boy beside her in death is his dread doppelganger. Thinking of how he, unmarried and childless, is "the last of his race," he decides that since no one will come

there to honor him and his ancestors in death, he must fill in the crypt and keep it only in his own memory (499). Then Cornelius arrives unexpectedly to visit awhile.

On their way back to Rome, they stop for the night at a town at which the relics of a Christian martyr are kept. At dawn, finding Cornelius gone, Marius goes out and finds him praying with the town's Christians at the martyr's tomb. An earthquake suddenly starts toppling buildings and, soon after, a superstitious mob descends on the Christians, already lately blamed for the plague. Two people are martyred and Marius and Cornelius are taken prisoner.[65] Later handed over to a military guard with the group, Marius convinces the soldiers that Cornelius is the one among them who is the rumored non-Christian, and arranges for his release. With the other captives, Marius is then marched along mountain roads, catches the plague, collapses and is left to die with some secretly Christian farmers. As he lies dying, he consigns his memories of the people he has loved and helped to the ideal companion that he thinks and hopes is possible.

Thinking of Cornelius' future, he hopes that he will somehow marry Cecilia and have children with her. This reminder of Marius' lack of progeny and the sacrifice he makes of himself so that another might further his own "race" is not as hopeful as it at first seems. Because he himself has already considered marriage with Cecilia, only to have remembered the Christian injunction against her remarriage as a widow, it seems unlikely that she will marry Cornelius. Indeed it was her chastity that established her as an archetype of the order and beauty of Christian development. And since this is the only evocation of generational renewal of the novel's main characters, its weakness expresses the neutral position on it that Pater maintains to the end. This slim chance of generational renewal seems instead to stand for the loss of what Pater calls "the minor peace of the

[65] Pater adds a Latin phrase right after naming the murdered martyrs—"*Flores appareuerunt in terra nostra!*"—creating a parallel between their blood and the bloody roses that bloomed on the ground during the amphitheater torture of the animals.

church"—its early orderliness and taste—a hope curtailed by the church dogmatism that lasted until the Renaissance. Moreover, the work is principally a meditation on death, an offer of reasoned comfort to the isolated mind of the modern pilgrim.

Both the lack of reproduction and the assiduous avoidance of sex in the novel are of a piece with the progressively more refined images of roses and snakes that Pater develops through the work. Even when these symbols stand for the goddess of sex herself, any references to the sex she promotes in springtime, or anytime, are filtered out or omitted entirely. Indeed, early in the novel Pater shows at once his distaste for reproductive sex, his decision to make the snake symbolize the movement toward grateful death, and his desire to refine the natural into the cultural—this demonstration occurs in Chapter Two when Marius as a boy sees two snakes breeding. In this episode, the narrator accesses the disturbing memory Marius has of walking "along a narrow [country] road" and happening upon the mating snakes (295). He remembers this encounter when he later sees a "great serpent" exhibited on a street corner in Pisa (295). "As the reptile writhe[s]," he feels again "the painful impression" he had as a boy watching the snakes, and it seems to him as

> a peep into the lower side of the real world, and . . .[it] took all sweetness from food and sleep. He . . . tr[ied] to puzzle out the secret of that repugnance, ... A kind of pity even mingled with his aversion . . . . It was something like a fear of the supernatural, or . . . a moral feeling, for [the great serpent's face,] with no grace of fur or feathers . . . has a sort of humanity of aspect in its spotted . . . nakedness. [A] . . . sordid [humanity] far gone in corruption, the sluggish coil, as it awoke suddenly into one metallic spring of pure enmity against him (295).

The reader is not even allowed to see the necessarily intertwined snakes since no aestheticist description of their copulating bodies is given. Marius' disgust at them is instead deferred to his similar reaction to a single snake in a cultural setting. Even the narrow country road by which they mate implies their association with "primitivity," while at the same time establishing their association with roads. Marius' characterization

of the single snake as helplessly corrupt calls up the serpent's association with original sin and the seductiveness of Eve, an Hebraic figure who does not show up in the novel or in the *Renaissance* essays. And while *Marius* promotes the possibility of human spiritual renewal through history, the narrative suppression of the very act that, in addition to providing for moments of unselfish human communion, insures the physical progression of the species is refined out of the picture as a force against progress.

Marius' mostly solitary spiritual journeying along serpentine roads and his sensuous absorption of the abstracted rose of the Christian imaginary constitute his participation in a transformation akin to the traveling Lucius' attendance at the *Ship of Isis* ritual. In *A Portrait of the Artist as a Young Man* and in *Ulysses*, Stephen Dedalus' winding, mostly solitary journey is both spiritual and sexual, and his resemblance to Lucius is less abstract, if not immediately obvious. Yet, in a passage in *Marius* outlining the plot of *The Golden Ass*, the description of the magical Greek city of Hypata, the town in which Lucius is both cursed and redeemed, sounds remarkably like Stephen's Dublin:

> In . . . Hypata . . . nothing seemed to be its true self.—'You might think that through the murmuring of some cadaverous spell, all things had been changed into forms not their own; . . . that the birds you heard singing were feathered men . . . . The statues seemed about to move, the walls to speak.' Witches are there who can draw down the moon, or at least the lunar virus . . . (311).

Like the magically dehumanized Lucius, Stephen feels himself to wander miserably under a bestial spell in an alternately cursed and enchanted land. And, like Lucius, he begs goddesses of love to help him break it. Joyce's sexualized inclusion of this fantastic element of *The Golden Ass* in *A Portrait* and *Ulysses* inverts Pater's desexualizing abstraction of it. I argue that Joyce's explicit treatment of the sexual core of Stephen's cursed existence is at the heart of his correction of Pater's progressionist view of art, mind, and history. Joyce's chiasmatic reworking of Pater's linear and abstract, if

skeptically hopeful, symbols of the serpent and the rose is the principal formal element of this correction.

JOYCE'S SEXUALIZED SERPENTINE

Near the end of "Chapter Three" of *A Portrait*, after Stephen has come home from a week-long retreat of spiritual exercises at his Jesuit school, he eats dinner and, before evening falls, creeps up to his bedroom, dreading the return of the already indulged lust he had "pray[ed] with his heart" that day to banish from his life (P 135).

> He went up to his room after dinner in order to be alone with his soul: and at every step his soul seemed to sigh: at every step his soul mounted with his feet, sighing in the ascent, through a region of viscid gloom . . . . He . . . opened the door quickly. He waited in fear, his soul pining within him, praying silently that death might not touch his brow as he passed over the threshold . . . . He waited at the threshold as at the entrance to some dark cave. Faces were there; eyes: they waited and watched. Murmuring faces waited and watched; murmurous voices filled the dark shell of the cave. He feared intensely in spirit and in flesh but, raising his head bravely, he strode into the room firmly (136).

He rushes over to his bed, falls on his knees, buries his face in his hands, and "timidly" prays to be forgiven (137). Then he "crawl[s] up onto the bed and, wrapping the blankets closely about him, cover[s] his face again with his hands" and then contemplates the nature of the "things" he had done "secretly, filthily, time after time" (137). Ruminating in such fear and horror on his corruption, he almost implodes from his desire to

> . . . forget [it] in an act of prayer, huddling his limbs closer together and binding down his eyelids: but the sense of his soul would not be bound and, though his eyes were shut fast, he saw the places where he had sinned and, though his ears were tightly covered, he heard. He desired with all his will not to hear or see. He desired till his frame shook under the strain of his desire and until the senses of his soul closed. They closed for an instant and then opened. He saw (137).

The next sentence begins a paragraph describing his soul's vision of his sin:

> A field of stiff weeds and thistles and tufted nettlebushes. Thick among the tufts of rank stiff growth lay battered canisters and clots and coils of solid excrement. A faint marshlight struggled upwards from all the ordure through the bristling greygreen weeds. An evil smell, faint and foul as the light, curled upwards

> sluggishly out of the canisters and from the stale crusted dung. Creatures were in the field; one, three, six: creatures were moving in the field, hither and thither. Goatish creatures with human faces, hornybrowed, lightly bearded and grey as indiarubber. The malice of evil glittered in their hard eyes, as they moved hither and thither, trailing their long tails behind them. A rictus of cruel malignity lit up greyly their old bony faces. . . . Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their long tails amid the rattling canisters. They moved in slow circles, circling closer and closer to enclose, to enclose, soft language issuing from their lips, their long swishing tails besmeared with stale shite, thrusting upwards their terrific faces . . . (137-138).

He jumps out of bed, silently crying "Help!" and asking in his mind for the "air of heaven" (138) Before he can make it to the window, he has to lean over the washstand to vomit "profusely in agony" (138). Once his convulsions stop, he opens the window, looks out upon a Dublin "spinning about herself a soft cocoon of yellowish haze" and then looks "humbly up to heaven" to pray (138). He makes "a covenant with his heart" in which he prays first in the third person, describing Christ's emanation from God: "He was God. So He came Himself in weakness not in power . . ." (138). His prayer shifts to the second person in the same sentence right after this phrase when he says ". . . and He sent thee, a creature in His stead, with a creature's comeliness and luster suited to our state" (139). Here he seems to be speaking of and to Christ and referring to his God-as-human form, but the next sentence shifts the prayer to an address of the Virgin Mary,

> And now thy very face and form, dear mother, speak to us of the Eternal; not like earthly beauty, dangerous to look upon, but like the morning star which is thy emblem, bright and musical, breathing purity, telling of heaven and infusing peace. O harbinger of day! O light of the pilgrim! (139).

Evident in these passages is the conflation of male and female divine personages that is basic to Joyce's narrative chiasms. Moreover, Joyce imitates the images and themes of Pater's prose, especially in the Leonardo essay—down to linking a crooked mouth, the evil rictus on the face of one of the goat-men, with serpentine decay.

The first two sentences of the first passage quoted in this section, with the dynamic extension and repetitive rhythms of their progressive clauses, formally mimics the Paterian serpentine. Virtually every other sentence of the passage describes the sinuous rising and sinking movement of Stephen's body and soul. The dialectic of his soul drooping at every step up the stairs, of ascending into cave-like gloom, reprises the paradoxical rising and falling of boys and men that extends across the chiasmatic narratives structures of *Dubliners*, *A Portrait*, and *Ulysses*.

In the passage above that begins with "to forget [it] in an act of prayer . . ." tacks back and forth from Stephen's internal physical state and position on the bed, his memory, and his spiritual anguish. Just as this passage's form undulates, so does its content: Stephen's bedside genuflection and his leap out of bed, his bow before the washbasin and his gaze toward heaven all add another layer of rising and falling movement around Stephen's spiritual and sexual agony. In Stephen's vision of the junkyard hell of satyrs, the last two sentences are as two snakes half-intertwined in their rhythmic repetition of word, phrase, and movement.

> Soft language issued from their spittleless lips as they swished in slow circles round and round the field, winding hither and thither through the weeds, dragging their long tails amid the rattling canisters. They moved in slow circles, circling closer and closer to enclose, to enclose, soft language issuing from their lips, their long swishing tails besmeared with stale shite . . . (137-138).

As these two sentences wind hither and thither, as they slither, they leave the same serpentine traces on the reader's mind that the reader imagines the swishing, dragging tails must leave behind them as they circle the mire. And the soft, sibilant sounds they "issue" make the passage hiss its own "soft language," prose that itself circles, repeats, and encloses the reader in the coils of Stephen's constricting spiritual putrefaction. He manages to push these ghastly images out of his mind by desperately appealing to a spiritualized feminine form in his prayer to Mary. In it, the oppositions between "earthly"

and "Eternal," between "the morning star . . . Harbinger of day" and "lead[er] . . . in the dark night," are striking. These oppositions subtly overwrite the Hellenic Aphrodite's identity with the morning star, Venus, onto the Hebraic Mary. Such layering of character signals the palimpsests that Joyce etches and re-etches throughout the novel.

After his prayer at the window, Stephen weeps "for the innocence he had lost" (139). Once it gets dark, he is driven into the streets of the city with the words, "Confess! Confess!" ringing in his ears. As he searches for a chapel in which to confess, he ponders the seeming eternity of the pavement stones and of the truly eternal hell that awaits him:

> He was in mortal sin. Even once was a mortal sin. It could happen in an instant. But how so quickly? By seeing or by thinking of seeing. The eyes see the thing, without having wished first to see. Then in an instant it happens. But does that part of the body understand or what? The serpent, the most subtle beast of the field. It must understand when it desires in one instant and then prolongs its own desire instant after instant, sinfully. It feels and understands and desires. What a horrible thing? Who made it to be like that, a bestial part of the body able to understand bestially and desire bestially? Was that then he or an inhuman thing moved by a lower soul than his soul? His soul sickened at the thought of a torpid snaky life feeding itself out of the tender marrow of his life and fattening upon the slime of lust. O why was that so? O why? (139-140).

Stephen's identification of his penis with a snake at this moment of reckoning makes his night-time meanders through nighttown literally serpentine. On the first page of this chapter, Joyce constructs one of these nocturnal movements such that it parallels Stephen's later vision of his goatish hell in his sex-driven experience:

> It would be a gloomy secret night. After early nightfall the yellow lamps would light up, here and there, the squalid quarter of the brothels. He would follow a devious course up and down the streets, circling always nearer and nearer in a tremor of fear and joy, until his feet led him suddenly round a dark corner (102).

It is clear from this narration and from Stephen's vision that Joyce explicitly conflates Stephen's sinful nighttime circles, "here and there," with those of the nightmarish goat-creatures, "hither and thither." In attending to the sensuous detail of Stephen's anguish

over sex in all of these tortuous passages, Joyce shows his desire to reintroduce the sexuality so excluded from Pater's later work.

The contrast in Marius' early memory between the sluggishness of the snake and the mechanical spring of its enmity is echoed in the slow, rhythmic circling of Stephen's goat-creatures and the instantaneous quickening of his penis' "torpid snaky life." The horror and self-loathing he feels at the thought of it feeding off of his innocence also mirrors Marius' revulsion at the sight of snakes. Because Marius' snake strikes upon "awakening," its enmity is located in its eyes. Joyce makes just such an association between the snake of sexuality and perception when he has the "malice of evil glitter[ing] in [the] hard eyes" of the goat-men, and when he shows Stephen struggling to understand what the serpent sees. The instantaneous quality of its strike makes the parallel between Marius' springing snake and Stephen's desiring penis show both young men to be afraid of a force beyond their control. Since for both Pater and Joyce this force is tied to sight, they both work to establish a discipline of seeing that offers freedom from its control.

Stephen's inadequacy at disciplining his eyes is clear in Chapter Two as he tries to aestheticize what he views as his pornographic corruption and to de-pornographize his fantasies. Stephen notes how his perception is distorted by his desire such that even women who are not prostitutes become denizens of his hellish imagination:

> A figure that [was] to him by day demure and innocent came towards him by night through the winding darkness of sleep, her face transfigured by a lecherous cunning, her eyes bright with brutish joy. [T]he morning pained him with its dim memory of dark orgiastic riot, its keen . . . sense of transgression (98-99).

The "winding darkness" through which this figure moves makes her snakelike, her lecherous cunning expression and her brutish eyes make her resemble Stephen's hideous goatmen. His projection of his own corruption and innocence onto her adds to the bi-sexual layering of the novel's characterizations.

One evening, when one of his nighttime meanders takes him back by Blackrock, the nice neighborhood his family lived in before its decline and the one in which he had spent the last summer of his boyhood innocence, he remembers purer desires. He thinks of an imaginary girl that he had fancied living in a house on a road that led to the Dublin mountains, a girl whom he deemed "another Mercedes"—a fantasy double of the heroine of *The Count of Monte Cristo*, a book he had read that summer (63). At the time, this book gave him a dim sense of the "strange and the terrible" in life that he felt he would one day face. And, he remembers that, as he rode along with the milkman on his delivery route one evening, thinking of how he might one day be a happy milkman, he felt a "foreknowledge" of the challenges and ravages of life's changes. This intuition "sicken[s] his heart and . . . dissipate[s] [his] vision of a [pleasant] future" (64). This dawning awareness is due also to his gradual realization of his father's misfortune, and is the cause of his own increasing discomfort:

> [The] slight changes [he had been feeling] . . . in what he had deemed unchangeable were so many slight shocks to his boyish conception of the world. The ambition which he felt astir at times in the darkness of his soul sought no outlet. A dusk like that of the outer world obscured his mind as he heard the mare's hoofs clattering along the tramtrack on the Rock Road and the great can swaying and rattling behind him (64).

His only relief seems to come from his fantasy-filled wandering by the white house that is on an "easier" road. It is at this point that his boyish ambition to be like Edmund Dantes or like the milkman begins to turn into his sexual desire. For in the very next sentences, the narration implies his coming sexual agitation and the outlet he seeks for it:

> He returned to Mercedes and, as he brooded upon her image, a strange unrest crept into his blood. Sometimes a fever gathered within him and led him to rove alone in the evening along the quiet avenue. The peace of the gardens and the kindly lights in the windows poured a tender influence into his restless heart (64)

He imagines meeting her at the garden gate and of being made real by the encounter:

> He wanted to meet in the real world the unsubstantial image which his soul . . . beheld. He did not know where to seek it or how: but a premonition . . . told him that . . . [t]hey would meet . . . as if they had known each other and had made their tryst . . . and in that moment of . . . tenderness he would be transfigured. He would fade into something impalpable under her eyes . . . Weakness and timidity and inexperience would fall from him in that magic moment (65).

To feel himself to be real he seeks to share in the very unreality of an image he has created. It is in these passages that Joyce establishes the unrest and the search for rest that both paralyzes and motivates him throughout the remainder of the novel and in *Ulysses*.

In Chapter Three, Stephen wistfully recalls how naive his already hungry mind was those summer evenings he would walk by the little white house. He remembers his fantasy of himself responding to Mercedes' acceptance of him with the same self-denial of Bulwer-Lytton's hero in *The Lady of Lyons*. As he passes by, he thinks that

> . . . no vision of trim front gardens or of kindly lights . . . poured a tender influence upon him now. . . . He saw again the small white house and the . . . rosebushes on the road that led to the mountains and he remembered the sadly proud gesture of refusal he was to make [to her] . . . . At those moments the soft speeches of Claude Melnotte rose to his lips and eased his unrest (99).

In so deliberately reprising and condensing the key terms of the earlier passages—the roses, the roads, the unrest, the feminine image that brings order—Joyce inscribes into this passage Pater's use of roads, roses, and the search for repose. Like Marius, Stephen longs for a refinement of his physical existence and tries to accomplish it by sublating its insistent brutish pressures into art. Unlike Marius, Stephen is increasingly unable to attain or sustain the repose he seeks. Joyce also complicates his ideal feminine image here by subtly conflating Dumas' unfaithful Mercedes with Bulwer-Lytton's faithful heroine, Pauline. In this way, he reinforces the bipolar femininity that rhythmically reappears in the novel and mirrors his own extremes of piety and debauchery,

In Chapter Two, the Paterian recoil from nature is present in Stephen's reaction to the cows come in from pasture, one that closely echoes Marius' revulsion at snakes:

> the cows were driven home . . . : and the first sight of the filthy cowyard . . . with its foul green puddles and clots of liquid dung and steaming brantroughs sickened Stephen's heart. The cattle which had seemed so beautiful in the country on sunny days revolted him and he could not even look at the milk they yielded (63).

That this passage immediately follows the passage in which Mercedes is first described shows the young Stephen, like the young Marius, shrinking from the uncanny rawness of life processes that fascinate him but that he does not yet completely understand.

Stephen's upset at his mind's coupling of cow dung and cow's milk is more understandable if this revelation of the bodily life of a cow is seen as obliterating his childish image of the cow in the fairy tale-like story that opens the novel:

> Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nicens little boy named baby tuckoo . . . . His father told him that story . . . . He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon plait.
>
> *O, the wild rose blossoms*
> *on the little green place.*
>
> He sang that song. That was his song. (7).

That the "sunny" pole of Stephen's ambivalence over cows is linked to one of his earliest memories identifies it as a sign of his innocence. Yet, the roads and the roses of children's stories signify and gently impart to them the facts of their journey of growth, of sexuality and reproduction, of death. Even Ireland's political struggle is hinted at in "the little green place." Stephen's disgust at the sight of cows once the veil of childhood begins to lift from his eyes marks this feeling as a first moment of his loss of innocence.

Yet, in constellating the fairy tale cow on a road upon which lives a nice-sounding woman, and in placing on that road the baby Stephen—who is linked mythically to the

sexuality of cows by virtue of his last name—Joyce presents this loss as something that, until that summer day, had actually been as but an unburst blossom in the garden of his innocence. In the same manner, the "foul green puddles" and the "clots of liquid dung" of his pre-adolescence are as the raw material of Stephen's adolescent imagination when he pictures his goatish sexual hell. The rhythmical repetition and "confusion" of these tropes and images of innocence and sexuality—two-sided narrative elements that by virtue of their disjointed, interpenetrating repetitions "move" backwards and forwards through the work—are evidence of Joyce's deliberate blurring of the stark opposition by which Stephen categorizes them. The sharp split between the older Stephen's body and his soul is further foreshadowed in Chapter Two by the narrator's description of the walks he, his father, and his uncle would take every Sunday along the main road:

> [O]ften ten or twelve miles of the road were covered. The little village of Stillorgan was the parting of the ways. Either they went to the left towards the Dublin mountains or along the Goatstown road and then into Dundrum . . . (62).

This passage speaks a Paterian-Apuleian code in its indication of the road as Stephen's passage through life. Also sounding like a fairy tale, it tells how, at about ten or twelve, Stephen's organ ceased being still and that he had a choice of taking one of two roads to magic-sounding places—one passed by Mercedes's house and led to somewhere higher, and the other to a presumably lower place where farm animals lived in town.

These evocations of the roads and the roses of Marius, with their arabesque layers of fairy tale strangeness, are implicated in Stephen's lust and debauchery. As such they stand as Joyce's ironic sexualization of Pater's tropes; the unstated conflation of the unfaithful Mercedes with the faithful Pauline is further evidence of this purpose. Even Stephen's unconscious implication of Pauline's identification with a rose in Bulwer-Lytton's text appears as his boyish emulation of Pater's Christianized refinement of the

classical trope of Aphrodite as a springtime rose.[66] Pauline's simultaneous contrast and conflation with Mercedes, as well as her association with flowers, make her foreshadow the simultaneously faithful and unfaithful Molly Bloom.

Joyce's interposition of the rising and falling action of the male characters within the more prominently fluctuating female character structure comes through in Stephen's later wistful reminiscence of his early fantasy of Mercedes/Pauline. In creating the movement between the speech that "would rise to his lips" and the inexperience that would "fall from him," Joyce shows how Stephen lives with the problem of culture's coexistence with natural-bodily experience. Thus, as with the link Stephen makes between cows and satyrs, his sense of his corruption has grown out of his innocence insofar as sibilant echoes of the softly rising speeches on Claude Melnotte's noble lips are heard later in the "soft language issuing from [the] lips" of the shite-smeared goatmen.

Joyce draws the rhythmic circles tighter when, just before the scene in which Stephen walks back to Blackrock, he has him lavishly spending the money he has won in an essay contest on his family. He buys them "groceries and delicacies and dried fruits," and tickets to see a performance of *The Lady of Lyons* (97). Once the money runs out, Stephen is stung by the pointlessness of his gestures of cultured generosity:

> How foolish . . . ! He had tried to build a breakwater of order and elegance against the sordid tide of life without him and to dam up, by rules of conduct and active interests and new filial relations, the powerful . . . tides within him. Useless . . . He had not gone one step nearer [those] he had sought to approach nor bridged the restless shame and rancour that divided him from [them] (98).

[66] Melnotte, the gardener's son, confesses to Pauline that he has married her falsely claiming to be a prince. Trying to explain his noble motivations, he rhapsodizes, "From my first years my soul was fill'd with thee:/I saw thee midst the flow'rs the lowly boy/Tended, unmark'd by thee--a spirit of bloom,/And joy, and freshness, as if Spring itself/Were made a living thing, and wore thy shape!" (Bulwer-Lytton 167)

His alienation from them and his powerlessness to pull them up from the undertow of poverty only exacerbates his loneliness and his despair at his inability to lift himself up out of his own mire. In worse pain than ever, he again draws on literature to dull his pain:

> Nothing stirred within his soul but a cold and cruel and loveless lust. His childhood was dead or lost and with it his soul capable of simple joys, and he was drifting amid life like the barren shell of the moon.
>
> *Art thou pale for weariness*
> *Of climbing heaven and gazing on the earth,*
> *Wandering companionless . . .?*
>
> He repeated to himself the lines of Shelley's fragment. Its alternation of sad human ineffectualness with vast inhuman cycles of activity chilled him, and he forgot his own human and ineffectual grieving. (96)

In this passage, his characterization of the moon's tidal motion as inhuman and chilling and of his lust as "tides within him," convey the impotence he feels against his desire. But Shelley's moon also sounds like him as he wanders pale and weary, looking for a companion. Ultimately, it is this sense of deadness and inhumanity that prompts his relapse back to his wanderings after his brief period of cultural order (99).

The Paterian resonances in Stephen's self-imposed orderliness and in his characterization of disorder as forceful water, are strengthened by Joyce's evocation of what Pater and Apuleius also present as disordered decay—the otherworldly murmurings of the dead. On one of the nights of his return to the brothel district, as he wound

> up and down the dark slimy streets peering into the gloom of lanes and doorways . . . [h]e moaned to himself like some baffled prowling beast. . . . He felt some dark presence moving irresistibly upon him . . . , a presence subtle and murmurous as a flood filling him wholly with itself. Its murmur besieged his ears like the murmur of some multitude in sleep; its subtle streams penetrated his being" (99-100).

Once again, the imagery of strong waters that gain volume and momentum as they snake toward their ends rehearses Pater's symbol of decadence in the Leonardo essay. Stephen's winding up and down slimy streets is likened to the goatmen's filthy spiraling

in the narration when he reacts involuntarily to the penetrating murmurs: he "stretched out his arms in the street to hold fast the frail swooning form that eluded him and incited him: and the cry that he had strangled for so long in his throat issued from his lips" (100). Here the cry that "issues from his lips" contrasts with the goatmen's "soft language," but it is those soft sordid sounds that seem to be the murmurs he hears.

Joyce builds the same bridge for Stephen that Pater builds between Marius' developmental wanderings and his attendance on the dead insofar as, on his nighttime walks, Stephen hears the kinds of compelling otherworldly murmurs Marius hears in his journeys. The murmurs of the dead in *Marius* appear as a Paterian refinement of Apuleius' "murmuring[s] of . . . cadaverous spell[s]" in the wild city of Hypata (Apuleius 117). Moreover, the murmurings "from the darkness" of a sleeping multitude in this passage from *A Portrait* not only imitate the voices *Marius* hears from the tombs at Cecilia's villa and at White-nights—they also echo the voices of the dead that Gabriel hears in the final passages of *The Dead*. And, the same motif appears again in the passage narrating Stephen's post-retreat dark night in Chapter Three: "He waited at the threshold [of his room] as at the entrance to some dark cave . . . . Murmuring faces waited and watched; murmurous voices filled the dark shell of the cave" (136).

In his rhythmic, intertextual reiterations of this Apuleian motif—accessed through Pater—Joyce conflates the other-worldly source of the murmurings the hero hears with a worldly one. For Joyce, the murmurs seem not only to come from people who are actually dead; Stephen and Gabriel both also hear the murmured desires of people, including themselves, who are the living dead—sensitive young men and vulnerable young women whose youthful, innocent hearts are buried alive by repressive social and political structures. This becomes clear when, in another scene of his family's ruin as it is chronicled in Chapter Two, Stephen goes with his father to Cork to auction off family

property. As he hears his father reminisce on his youth, he feels himself—at this point only having privately gratified his fantasies— to be numb and unreal: "Nothing moved him or spoke to him from the real world unless he heard in it an echo of the infuriated cries within him" (92). His own living death and the murmurs of the living dead he later hears are suggested here and then amplified in the next passage:

> The memory of his childhood . . . grew dim. He recalled only names: Dante, Parnell, Clane, Clongowes. [H]e had made his first communion . . . and watched the firelight . . . dancing on the [school infirmary] wall . . . and dreamed of being dead, of mass being said for him . . . of being buried then in the little [community] graveyard . . . . But he had not died then. Parnell had died. He had not died but he had . . . been lost or had wandered out of existence . . . . It was strange to see his small body appear again for a moment: a little boy in a grey belted suit (92-93)

Here Joyce inverts Marius' refreshing dream of rebirth into Stephen's disturbing fantasy of early death.

Stephen's young awareness of the political importance of Parnell's tragic death, as well as his morbid Catholic imagination both serve to situate Stephen's living death in the context of Irish social and political history. Joyce's periodic conflation of the dead and the living across the interpenetrating doubled constellations of his characters, tropes, and images blurs the dividing lines between life and death and between sex and death. These oscillating textual constituents mirror and opposes one another within and across Joyce's works: the emotionally dead Gabriel contrasts with the passionate Michael Furey, alive in Gretta's memory; Michael Furey lying in his pure-hearted boy's grave mirrors and opposes Stephen lying in the sexually-shamed grave of his boyhood; the ashen ghost of Stephen's pious mother, the grey-suited little Stephen, Molly Bloom in her sexy grey suit on the hill of Howth, and even the grey-suited ghost of Rudy in "Circe" share resonances and contrasts of sex, death, innocence, and other-worldiness.

THE TWO FACES OF EMMA

Among Joyce's conflated pairings of bivalent characters, that of the prostitute Stephen kisses at the end of "Chapter Two" with his ideal beloved, E.C. or Emma, is central to *A Portrait*. In drawing both characters as both innocent and guilty, Joyce sets up in them the opposed terms he has set up for Stephen. Any chiasmatic synthesis of these three characters' oppositions is not evident even by the end of Chapter Three. At that point, as Stephen goes out in search of a confession chapel, his own polarities of sin and innocence are still showing as the merely opposed terms of the undulating serpent.

In Chapter Two, just before Stephen cries out to the murmurs, he feels a desire to "sin with another of his kind, to force another being to sin with him and to exult with her in sin"(100). This other is the "frail swooning form that elude[s] and incite[s] him," and, as he "wander[s] into a maze of narrow and dirty streets" to find her, he wonders

> whether he had strayed into the quarter of the jews. Women and girls dressed in long vivid gowns traversed the street . . . . They were leisurely and perfumed. A trembling seized him and his eyes grew dim. The yellow gasflames arose before his troubled vision against the vapoury sky, burning as if before an altar. Before the doors and in the lighted halls groups were gathered arrayed as for some rite. He was in another world. He had awakened from a slumber of centuries (100).

The newness to him of this area, the Jewish part of the brothel district, underscores its strangeness, its Hypatan otherworldliness. His waking from a "slumber of centuries" establishes the Paterian atemporality of his wandering. The ritual order he imputes to the scene dimly perceived through his weak eyes and strong emotion creates an expectation that the prostitute he ends up with will be a sort of priestess.

As the moment of their meeting unfolds, Joyce again locates Stephen on a road by which an appealing woman is selling something sweet: "He stood still in the middle of the roadway, his heart clamouring against his bosom . . . . A young woman dressed in a long pink gown laid her hand on his arm to detain him and gazed into his face. She said

gaily: —Good night, Willie dear!" (100) The pinkness of her gown makes her akin to one of the roadside roses that so often arrested Marius and that ultimately meant the most to him. That she is in pink rather than red also makes her ironically one of the wild roses that blossom on the little green place in the story Stephen's father told him as a boy.[67] Her rosiness, combined with her cheerfulness, lend her an air of innocence that contradicts her fallen status. This innocence is more pronounced in the description of her bedroom and of her demeanor as she undresses:

> Her room was warm and lightsome. A huge doll sat with her legs apart in the copious easy chair beside the bed. He tried to bid his tongue to speak that he might seem at ease, watching her as she undid her gown, noting the proud conscious movements of her perfumed head (100).

The unexpectedness here of words like "warm," "lightsome," "doll," "easy chair," and even "proud," and "conscious" have a destabilizing effect on the reader; her innocent dignity offsets the expected odiousness of the Hypatan witch who would draw down the lonely, wandering moon for her evil ends.

Yet, standing in the mute humility of an initiate, Stephen's perception of himself as attending a dark rite is amplified when, once he and the prostitute embrace,

> she bowed his head and joined her lips to his and he read the meaning of her movements in her frank uplifted eyes. . . He closed his eyes, surrendering himself to her, body and mind, conscious of nothing in the world but the dark pressure of her softly parting lips. They pressed upon his brain as upon his lips as though they were the vehicle of a vague speech; and between them he felt an unknown and timid pressure, darker than the swoon of sin, softer than sound or odour (101).

By utilizing synaesthesia here—the attribution of softness to odor, of darkness to emotional pressure, of pressure as the sound of speech—Joyce works to create a channel by which the merely natural or bodily conveys strange and ecstatic meaning. A Paterian progression is even suggested, a development of Stephen's mind from first confusedly

[67] Wild Irish roses are pink.

perceiving only the slumberous murmurs of "some multitude" pressing in upon him to the "meaning" of the prostitute's movements to the more discernable and more personal pressure of her lips' "vague speech."

The religious overtones of this encounter are even more pronounced in the passage preceding this darkly meaningful kiss,

> She came over to him and embraced him gaily and gravely. Her round arms held him firmly . . . and he, seeing her face lifted to him in serious calm and feeling the warm calm rise and fall of her breast, all but burst into hysterical weeping. Tears of joy . . . shone in his . . . eyes and his lips parted though they would not speak. She passed her tinkling hand through his hair, calling him a little rascal (101)

Her dignified manner and the serious way she accepts his desire together stand in contrast to her playful recognition of his youth and innocence. In again noting her gaiety, Joyce grants her a lightness that is opposed to her ritual gravity. The connotation of the noun form "grave" that is implicit to "gravity" further links sex with death in Joyce's super-Paterian schema. And, though before and after visits to prostitutes Stephen thinks of them as sinfully riotous, the rhythmically rising and falling, warm and calm, and paradoxically gay and grave qualities of this one's ministrations offer him a fleeting moment of repose.

If the prostitute's open-legged doll speaks of the little girl who got lost at the blooming of her sexuality and at the first pressures of her economic vulnerability as a woman, then Emma's dancing at a children's party is a parallel sign of her passage out of childhood. Also at the party, Stephen sits amidst the children, feeling "himself a gloomy figure amid the gay cocked hats and sunbonnets" (68). He tries to join in on the fun,

> [b]ut when he had sung his song and withdrawn into a snug corner of the room he began to taste the joy of his loneliness. The mirth [of the children] . . . was like a soothing air to him . . . hiding from [all] the feverish agitation of his blood while through the circling of the dancers and amid the music and laughter her glance traveled to his corner, flattering, taunting, searching, exciting his heart (69).

After the party, he walks with her to the tram, exquisitely aware of the "sprays of her fresh warm breath that flew gaily above her cowled head and her shoes [that] tapped

blithely on the glassy road" (69). In juxtaposing her demurely covered head with her alluring steps upon the street, Joyce again conveys a paradox of innocence and desire.

And again he interplicates Stephen's own contradictory nature with hers by arraying both characters in a serpentine narrative form:

> It was the last tram. The lank brown horses knew it and shook their bells to the clear night in admonition. . . . No sound broke the peace of the night save when the lank brown horses rubbed their noses together and shook their bells. They seemed to listen, he on the upper step and she on the lower. She came up to his step . . . and went down to hers again between their phrases and once or twice stood close beside him for some moments on the upper step, forgetting to go down, and then went down. His heart danced upon her movements . . . . He heard what her eyes said to him from beneath their cowl and knew that in some dim past, whether in life or in revery, [sic] he had heard their tale before. He saw her urge her vanities . . . and knew that he had yielded to them a thousand times (69).

Stephen's dancing heart follows her up and down movements such that for a moment he participates unselfconsciously in her alternating feminine nature; his "thousand" yieldings mirror the *Mona Lisa*'s thousand deaths and make sex, not reason, the flowing force of history. Then "a voice within him spoke above the noise of his dancing heart, asking him would he take her gift to which he had only to stretch out his hand" (69). The answer to this Count-of-Monte-Cristo type question is "no"; Stephen does not "catch hold of her" as he thinks she wants, and he goes home alone on the deserted last tram (70).

In this scene, Joyce again taps out his rhythmic repetition of images and tropes: he reprises the clattering of the "mare's hoofs" of the Blackrock Road tram that as a child Stephen heard as it headed into the newly-sensed obscurity of his future in the shaking bells of the last tram's thrice-mentioned horses as they ready for their one-way trip to the night's final terminus; the rising and falling of the streetwalker's chest is parallel to the motion of Emma's lively steps upon the street. up and down the steps, and to Stephen's dancing heart; Emma's eyes speak a voiceless message to Stephen just as the prostitute's mouth silently pressed vague speech upon his brain; his refusal of her desire echoes his

virtuous denial of the Mercedes/Pauline of his earlier fantasies; the sprays of Emma's breath and the gasflames that "arose" against the vapoury sky of the brothel district both rehearse the rising/rose motion of the novel; and, finally, Stephen stands paradoxically at anxious rest by the tram as his heart dances to Emma's playful, attractive hops just as he stands still with a clamoring heart in the middle of the road when the prostitute gaily detains him.

His regret the next day at his paralysis moves him to write a poem to her. And just as he responded to her by the book, his poem is written by the book:

> Before him lay a new pen, a new bottle of ink and a new emerald exercise. From force of habit he had written at the top of the first page the initial letters of the Jesuit motto . . . . On the first line of the page appeared the title of the verses he was trying to write: To E—— C——. He knew it was right to begin so for he had seen similar titles in the collected poems of Lord Byron. When he had written this title and drawn an ornamental line underneath he fell into a daydream . . . (70).

His mind wanders to a disheartening memory of having tried and failed several years before to write a poem about Parnell on the back of one of his father's past-due notices. The narration explains that "his brain had then refused to grapple with the theme," and adds that "now it seemed as if he would fail again. . ." (70). It goes on:

> During this process all these elements which he deemed common and insignificant fell out of the scene. There remained no trace of the tram itself nor of the trammen nor of the horses: nor did he and she appear vividly. The verses told only of the night and the balmy breeze and the maiden lustre of the moon. Some undefined sorrow was hidden in the hearts of the protagonists as they stood in silence beneath the leafless trees and when the moment of farewell had come the kiss, which had been withheld by one, was given by both (70-71).

In spite of the filter of "significance" through which he strains the experience, and in spite of his inability to "grapple with the matter" as it really was, or see himself as he really is, he does accidentally capture its essence—or rather, his sharing in her essence—when he marks her name with his "ornamental line," no doubt an arabesque flourish.

Two years after this episode, Stephen's preoccupation with E.C. comes to the fore again, this time it is just before he plays the role of the prefect in the Whitsuntide play at his school.[68] While waiting to go on, he goes outside and sees his friend, Heron, who tells him he saw her asking Stephen's father what part he would play. Stephen is agitated by his friend's suggestive teasing about her interest in him, since

> [A]ll day he had thought of nothing but their leavetaking on the steps of the tram at Harold's Cross, the stream of moody emotions it had made to course through him, and the poem he had written about it. All day he had imagined [meeting her again] . . . . The old restless moodiness had again filled his breast as it had done on the night of the party . . . all day the stream of gloomy tenderness within him had started forth and returned upon itself in dark courses and eddies. . . (77).

The repeating motion of Stephen's contradictory emotions traces not just a serpentine path but, in turning back on itself, it approximates a fluid chiasm that is hinted at in the detail of the tram station's name, Harold's Cross. Before he goes onstage he imagines how her dark, inviting eyes, framed by her cowl, had unnerved him that night, and tries to touch his own hand the way she had touched it when they danced at the party. This brings on a sense memory of her "lighter and steadier" pressure, and with it an "invisible warm wave" comes over his "brain and body" (82-83) Both the unreality of her image and her dissolving effect on him assimilate E.C. to Mercedes, the woman "under whose eyes . . . he would . . . be transfigured" (65). Just then, a boy relays the director's command to him to get ready to go on. Heron defies the order as his proxy, making a show of manly comraderie.

---

[68] Whitsuntide is the English term for the Easter Pentecost, the fifth day after Easter when the coming of the Holy Spirit to the disciples is celebrated. In Joyce's time, fairs with athletic competitions, morris-dancing, eating, drinking, etc. were a common way to celebrate the holiday. Town parades were also common and in them girls would wear white, giving the day the name of White Sunday. The celebration corresponds to May Day, the pagan festival for the coming of spring. Since a pentecost is a visitation by the Holy Spirit, there are at least eight pentecosts in the Old and New Testaments, each visit couched in a different narrative situation. One of the Pentecosts is Gabriel annunciation to Mary (http://religion-cults.com/spirit/ pentecost.htm).

The strength and boldness Stephen hopes he will display under E.C.'s eyes seem to him to have nothing to do with such schoolboy "points of honor" that he sees as a "sorry anticipation of manhood" (83). Back in the theater, he observes the backstage bustle with typical detachment until

> [a] remembrance of some of his lines made a sudden flush rise to his painted cheeks. He saw her serious alluring eyes watching him from . . . the audience and their image . . . swept away his scruples, leaving his will compact. . . For one rare moment he seemed to be clothed in the real apparel of boyhood: and, as he stood in the wings among the other players, he shared the common mirth . . . . It surprised him to see that the play [which at rehearsals had been] a disjointed lifeless thing . . . assumed a life of its own. It seemed now to play itself, he and his fellow actors aiding it with their parts (85).

The roses that rise to his painted cheeks signal a rare moment of participation in a lively orderliness that lay behind what had appeared to him to be dead. Just the thought of her eyes upon him transfigures him and make him a fearless, natural boy.

Earlier, when he had arrived and walked through the backstage area on his way outside, he had seen among the dancers and gymnasts, a little boy dressed like a girl:

> In a dark corner of the chapel at the gospel side of the altar a stout old lady knelt amid her copious black skirts. When she stood up a pinkdressed figure, wearing a curly golden wig and an oldfashioned straw sunbonnet, with black penciled eyebrows and cheeks delicately rouged and powdered was discovered. A low murmur of curiosity ran round the chapel at the discovery of this girlish figure. One of the prefects, smiling and nodding his head, approached the dark corner and, having bowed to the stout old lady, said pleasantly:
>
> —Is this a beautiful young lady or a doll that you have here, Mrs Tallon [sic]? Then bending down to peer at the smiling painted face under the leaf of the bonnet, he exclaimed:
>
> —No! Upon my word I believe it's little Bertie Tallon after all! Stephen . . . heard the old lady and the priest laugh together and heard the boys' murmur of admiration behind him as they passed forward to see the little boy who had to dance the sunbonnet dance by himself (74).

Joyce performs such a freighted confusion of forms in this passage that it reads as an even more complex fairy tale code than the compressed "tale" of the Blackstone roads;

even before he sees the little boy in the "dark corner" of the chapel's "gospel side" he notes such an orderly togetherness among all the boys and priests that he likens them to a flock of geese, birds of fairy tale. Stephen's flushed, fearless face is written over little Bertie's rosy cheeks, making Stephen a palimpsest of the boy who is in the real apparel of girlhood. As pink-dressed doll, Bertie stands in for the prostitute who lives in a dark corner of Dublin, still possessed of her girlhood doll. His dance of the sunbonnet opposes the winter-bonneted girls at the party where Stephen watched E.C. dance. And at the party it was Stephen who sat in a corner. As he observes the scene, he sees himself in pantomime as he watches the teasing prefect live the part that he, Stephen, will later play on stage. The prefect's bow to the old, black-skirted lady bespeaks the Whitsuntide blend of pagan and Christian festivals;[69] it shows his reverence for Demeter as she welcomes her leaf-capped daughter back from the wintry underworld. Bertie's girly appearance as Persephone seems to make what is dead in the boys murmur back to life.

The synthesis of Hebraic Whitsuntide and Hellenic springtide pays homage to Pater's over-layering of the roses of Venus and Mary; since the epigrams of the two-part chapter in *Marius*, "Two Curious Houses," are drawn from the gospel passage narrating the events of the Great Pentecost, "your old men shall dream dreams, and your young men shall see visions" (M 443).[70] The second of these sub-chapters, is the chapter in which Pater quotes the German mystic on the soul's orderly house, the house Pater figures as the desexualized cultural refinement of the red goddess' natural domain. This Whitsuntide episode is a palimpsest of that chapter because Stephen, like Marius at his

[69] The old lady's black skirt is particularly conspicuous here since white clothes are traditionally worn for this holiday.

[70] The passage from *Acts* that Pater alludes to describes "the Great Pentecost," the day the Holy Spirit descended into the apostles and gave birth to the church. It is considered to have been the beginning of the end times: "In the last days it will be, God declares, that I will pour out my Spirit upon all flesh, and your sons and your daughters shall prophecy, and your young men shall see visions, and your old men shall dream dreams. . . . And I will show portents in the heavens above and signs on the earth below, blood, and fire, and a cloud of smoke. . ." (Act.2:16-21) (http://religion-cults.com/spirit/ pentecost.htm).

first visit to Cecilia's, gets a surprised glimpse at a rosy, layered or many-petaled, order beneath or above the surface of things. Bertie-Persephone's presence incorporates the underworld element of Cecilia's tombs. Moreover, Joyce foregrounds the sexual element of this shared pink order; Stephen's flushed cheeks and Bertie's rouged ones and the pink dresses of boy and whore all express the originary rose that for Joyce is female sexuality.

After the curtain falls, Stephen is elated and rushes out to see E.C., only to find his family waiting for him. To avoid showing his feelings, he pretends to have an urgent errand and runs down the street in front of the school (86)

> Pride and hope and desire like crushed herbs in his heart sent up . . . suddenrisen vapours of wounded pride and fallen hope and baffled desire. . . . A power, akin to that which had often made anger or resentment fall from him, brought his steps to rest. He stood still and gazed up at the . . . porch of the morgue and from that to the dark cobbled laneway at its side. He . . . breathed slowly the rank heavy air. —That is horse piss and rotted straw, he thought. It is a good odour to breathe. It will calm my heart. My heart is quite calm now. I will go back (86).

Stephen's lonely desire to have another "real" moment with E.C., his disappointment, his bitter return to a road that leads to the dead, and his attention to the horses that seem always to take him back down his lonely roads make this entire episode a formal enactment of the tender feeling he noted earlier that would go out and come back upon itself. Except, his brief moment of flying with the flock of boys—some of whom even have bird-sounding names like his, e.g., Heron and Bertie [sounds like "birdie"] Tallon—and his race down a steep, almost straight street marks this movement as different from the inhuman circles he has been walking for so much of his youth. Indeed, it is as if the boys Stephen hears singing at the festival—as he stands "in the wings" with them—are the "feathered men" who sing in Apuleius' romance, creatures the sight of whom impels him to find release from his curse through a "goddess." And, in spite of his flight from his chagrin at once again not having had a "holy" encounter with this goddess, his growth is suggested by the comfort he takes—not the former disgust he felt—in the reality of the

bodily processes of animals. Moreover, the motif subtly present in *Ulysses* of the horse as a totem of the goddess is established here and elsewhere in the novel; images of horses attending Stephen's impassioned moments have been rhythmically repeated several times by this point in the story. Earlier, Joyce even conflated the nuzzling tram horses with Stephen and Emma when he used the pronoun "they" such that it could refer to them or to the horses. That he is calmed not by the "suddenrise vapors" of his emotions, but rather by the odor of horse urine is a concretized echo of the response he would have in his ideal encounter with a woman: whereas with her, his "weakness, timidity, and inexperience" would "fall away," with the horse piss, it is his "anger and resentment" that do.

After this episode, Chapter Two turns towards its end in the bedroom of the pinkclad prostitute; Stephen goes to Cork with his father, returns home to win his essay prize and tries to buy his way out of his misery, only to begin again his companionless wandering. The repose he feels in the lightsome room of the prostitute is short-lived as becomes apparent when Chapter Three opens with the familiar gloomy unrest:

> It would be a gloomy secret night. After early nightfall the yellow lamps would light up, here and there, the squalid quarter of the brothels. He would follow a devious course up and down the streets, circling always nearer and nearer in a tremor of fear and joy, until his feet led him suddenly round a dark corner (102).

Dusk, yellow lamps, devious circles, and dark corners have by now become distinct rhythmically arrayed symbols for Stephen's struggle. Even the calls from the "soft perfumed flesh" of the prostitutes "to his sinloving soul" as he walks by them reprise the interwoven leitmotif of Stephen's association with birds:

> —Hello, Bertie, any good in your mind?
> —Is that you, pigeon? (102).

Stephen seems to derive the Platonic essence of their siren songs when he aestheticizes the equations of his math homework one night, perceiving them as peacocks' tails.

> The indices appearing and disappearing were eyes opening and closing; the eyes opening and closing were stars being born and being quenched. The vast cycle of starry life bore his weary mind outward to its verge and inward to its centre, a distant music accompanying him outward and inward. What music? The music came nearer and he recalled the words, the words of Shelley's fragment upon the moon wandering companionless, pale for weariness (103).

After his trip to Cork and his spending spree with his family, he sees his mind as "older than theirs: [shining] coldly on their strifes and happiness and regrets like a moon upon a younger earth" (95). Having so likened himself to the moon, he here further transforms, even refines, the chirping prostitutes among whom he wanders into points of the starry life from which this music of the spheres sourcelessly issues. Joyce thus has Stephen inadvertently perform the Paterian operation of suppressing his subject with his form, "so that the [untraceable] meaning . . . seems to pass for a moment into an actual strain of music" (R 112-113). Stephen's equations actually take a fluctuating form on the page in front of him and express for him the most pressing content of his mind—his attraction to and repulsion from the prostitutes. And in rhythmically arraying and intermixing, again and again, the narrative elements representing Stephen's fluctuating sensations and ideas, Joyce mimics Pater's Heraclitean impulse to establish for these elements of his fiction the "continuance . . . of orderly intelligible relationships, like the harmony of musical notes, wrought out in and through the series of their mutation" (de L. Ryals 167). Uncomforted by these imaginative powers and guiltier than ever over his sin, Stephen turns to religion.

By this time, Stephen has been named prefect of the sodality of the Virgin Mary, a religious club that meets weekly to pray to her. Aware of his hypocrisy, he indulges in a perverse pride in the sheer magnitude and unforgiveability of his sin. Taking a resigned refuge in it, he strikes a "dark peace" between his lust and his piety (103). Stephen is comforted by the Virgin's earthly attributes, inherited from pre-Christian goddess worship, and takes respite from his conscience when he recites the part of the office that

lists the plants and trees that symbolize the goddess. The next part brings the Virgin further down to earth, even down to the streets: "I was exalted like a cedar in [Lebanon] . . . . I was exalted like a palm tree in Cades and as a rose plant in Jericho. As a fair olive tree in the plains, and as a plane tree by the water in the streets was I exalted . . . (511). The earthiness of Mary here, her mystical presence even in the streets, is followed quickly by her assimilation to Emma, Mercedes, and the perfumed prostitute when Stephen muses on the appeal of her worship:

> Her eyes seemed to regard him with mild pity; her holiness, a strange light glowing faintly upon her frail flesh . . . . If ever he was impelled . . . to repent the impulse that moved him was the wish to be her knight. If ever his soul, reentering her dwelling shyly after the frenzy of his body's lust . . . , was turned towards her whose emblem is the morning star, *bright and musical, telling of heaven and infusing peace*, it was when her names were murmured softly by lips whereon there still lingered foul and shameful words, the savour . . . of a lewd kiss (105).

Like Mercedes' eyes, Mary's enfold his soul into her being, invite him into her orderly dwelling. They have the power, like E.C.'s eyes, to make him want to play a role with his whole heart. Indeed, he is now in real life the prefect he played in the Whitsuntide play. The "strange light glowing faintly upon her frail flesh" aligns her with the frail, flushed forms of femininity with whom Stephen regularly merges. Mary's standing as the morning star allows Stephen—who later commits the same sin of prideful non-service committed by Lucifer, the fallen angel—to again participate in the rising and falling cosmic signature of divine femininity. Not only is Pater's rubric of perpetual flux here again evoked, but the Paterian impulse to synthesize the Hebraic with the Hellenic is present insofar as Mary's attribution of the morning star is a syncretic holdover from Aphrodite's worship.[71] And a veiled reference to Aphrodite's patronage of prostitutes comes through in Stephen introduction of the symbolic language of his sin into his

[71] The astronomical name for Venus as the morning star is Venus Lucifer, a fact that subtends Joyce's synthesis of holy and profane goddesses.

prayer; his soft murmuring of her names in chapel on Saturday mornings replaces the soft language that issues from his lips as he circles toward his nighttime riots.

After attending the weeklong Jesuit retreat in which the priests compose images of the agonies of hell, Stephen's pride breaks down and he begins to fear and tremble in earnest. On his way home one evening, he ruminates on the condition of his soul: "Every word of it was for him . . . . Like a beast in its lair his soul had lain down in its own filth but the blasts of the angle's trumpet had driven him forth from the darkness of sin into the light" (115). He does not go very far before this spirit of repentance begins to ebb away; he is again inflamed with desire when he hears a girl in the street laugh, a sensation that only triggers a flood of remorse at the thought of his fantasies about E.C.:

> The frail gay sound smote his heart more strongly than a trumpetblast. . . Shame rose from his smitten heart and flooded his whole being. The image of Emma appeared before him and, under her eyes, the flood of shame rushed forth anew from his heart. If she knew to what his mind had subjected her or how his brutelike lust had torn and trampled upon her innocence! . . . (115-116).

In his shame, he imagines himself and Emma "in a wide land" together where he "humbly and in tears, bent and kissed the elbow of her sleeve" (116). It is not clear whether it is Emma or the Virgin he is bending and kissing, since in the sentence before this passage he thinks of the purity of the Virgin but does not actually yet place himself and Emma in front of her. But right after this initial image, he does picture them being forgiven by the Virgin. Rather than share in her essence, Stephen here prays Emma into his, assigning his sin to her merely because she has participated in it in his imagination. Her offence is simply the power of her beauty to incite his desire. Though relieved by this fantasy, Stephen returns from the retreat only to have his vision of the goatmen. In spiritual panic, he runs out into the night to confess. He finds a priest, confesses, and leaves the chapel and the chapter feeling his heart to be as a "white rose" (145).

In Chapter Four Stephen almost joins the Jesuit order, but disillusioned by its mirthlessness and lovelessness, instead goes to university where he hopes to become a "priest of the eternal imagination" (221). Emma is at university too and, as Chapter Five unfolds, it becomes clear that Stephen is avoiding her after seeing her talk to a nationalist priest who teaches Gaelic classes. Having been asked by the dean to write an essay on the "esthetic question," Stephen becomes a peripatetic philosopher, walking and talking with his friends Lynch and Cranly as he develops his theory of beauty. In the distinction he draws between the beauty that "arrests" the mind and the beauty that engenders desire and loathing, he is obviously addressing the problem that still plagues him; he struggles to reconcile himself as a high-minded artist with his desire and loathing for Emma and for women in general. This project recalls Marius' meditation on Psyche's beauty, the brutishness of men's loves, and the power of literature to purify the body's desires.

Stephen's desire for such freedom from his brutish nature is evident in his reactions to his last two encounters with Emma during interludes between his explications of his art theory. First, just after he explains to Lynch the fundamentals of his mixture of the poetics and epistemology of Aristotle with Aquinas' views on truth and beauty, he sees Emma in front of the library. She walks by and Stephen does not greet her. He goes home disappointed, goes to bed, and wakes up before dawn inspired to compose a poem to her in the villanelle genre. Though his inspiration is couched in religious terms, the poem turns out to be sexually charged and accusatory of Emma. And though he likes it enough to think about sending it to her, once the sun rises his old malaise creeps up on him. Soon after having written it, he meets his friend Cranly at the library where they argue on the steps with a group of fellow students. Emma walks by again, and again he does not speak to her. Falling into a reverie, Stephen walks away briefly, returns to the group, and, talking to Cranly again, he announces his liberating art.

Yet, in spite of Stephen's belief in his having attained artistic liberation in the villanelle, the poem seems not to have fully arrested him. Just after composing it he conjures up the poem's temptress, inspired by Emma, and begins to descend into one of his sexual fantasies. The poem reflects Stephen's split response to the two-sided femininity that grips him. The verses weave his two extreme reactions to this feminine power—lust and praise—into a passive entreaty to be free from it:

> Are you not weary of ardent ways,
> Lure of the fallen seraphim?
> Tell no more of enchanted days.
>
> Your eyes have set man's heart ablaze
> And you have had your will of him.
> Are you not weary of ardent ways?
>
> Above the flame the smoke of praise
> Goes up from ocean rim to rim.
> Tell no more of enchanted days.
>
> Our broken cries and mournful lays
> Rise in one eucharistic hymn.
> Are you not weary of ardent ways?
>
> While sacrificing hands upraise
> The chalice flowing to the brim,
> Tell no more of enchanted days.
>
> And still you hold our longing gaze
> With languorous look and lavish limb!
> Are you not weary of ardent ways?
> Tell no more of enchanted days (223-224).

The imagery both of the poem's temptress and of the poet's worship conveys the synthesis of the Hellenic and Hebraic cultural elements already interwoven into the characterizations of Stephen and his woman-images. Her powerful gaze, her appeal to fallen angels, and the eucharistic chalice offered to her locate her in both heaven and hell. The sacrificial fires seem kindled by an ancient Greek wayfarer in search of the star that

will guide him to love and rest. In spite of his desire to be free of her, his poetic denial is incomplete; his passive attempt to banish his sense that her body offers a deeper freedom shows his ambivalence. So, while he makes offerings to her, he bemoans her power to "set man's heart ablaze." Thus she is both refuge and goad. Her body's harking back to "enchanted days" positions her "primitive" Hellenic imperative for sexual freedom against his lingering moralistic Hebraic compulsion to safeguard the soul in the afterlife.

And although the poem follows Pater's example of integrating Hebrew and Hellene, through it Joyce goes beyond Pater's conviction that poets must derive from ritual a "primitive" repose from the fear of death. Instead, Joyce asserts the need to first come to terms with the fear of life—which for Stephen, is the fear of sexual desire and the loathing engendered by jealousy. At the same time, he conveys Stephen's inability to come to these terms by showing how he ignores Pater's call to write poetry that grows from the ground beneath it. Here, as with his first poem, Stephen filters out the "insignificant" such that only archetypal movements and natural forces remain; its figures thus stand enigmatically, impersonally, and unmovingly in an obscure poetic form.

Yet, a closer look at the genre reveals Joyce's ironic use of the villanelle, one that informs the novel's very personal and moving record of Stephen's experience. Indeed, Joyce's choice of the villanelle is no doubt bound up in both his corrective treatment of Pater's aestheticism and in his ironic treatment of Stephen as a misguided aesthete; the genre itself was introduced into French literature by one of Pater's subjects in *The Renaissance*, Joachim DuBellay. In the essay, Pater praises du Bellay for "naturalizing," or making French, the spirit of the Italian Renaissance. And while Pater does not mention du Bellay's love of this genre, his having ushered it into the *belles lettres* reflects his chauvinism since it was originally a "rustic song or dance," its name derived from the word "*villano*, a peasant" (Preminger 1358). Since it is hard to imagine a poem less

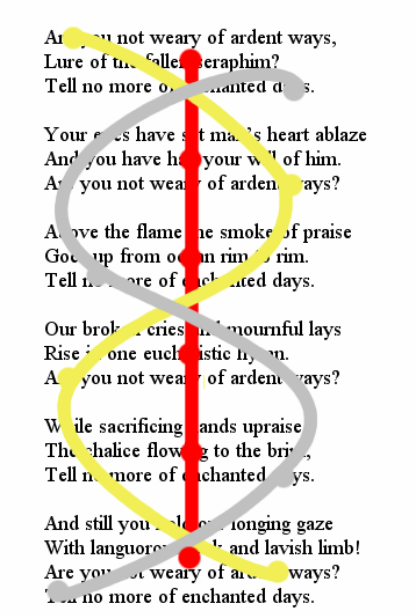
homey than Stephen's villanelle, it becomes clear that though he has studied Pater's romantic authors, he does not yet grasp the aestheticist imperative to write from home.

Yet Joyce—the artist that Stephen later becomes—must have chosen the villanelle for the very formal features that Stephen clearly has memorized and that come to him immediately upon awakening. Both Pater and Joyce could have read the 1872 work on French poetry by Theodore de Banville, *Petit Traite de Poesie Francaise*, in which de Banville delineates the structure and gives a favorite example of the villanelle. He explains that it has no set number of stanzas and that all of its stanzas have three lines except for the last. The first and the third lines of the first stanza are repeated alternately throughout the poem, the first line becoming the last line in the second stanza and the third line becoming the last line in the third stanza. This pattern continues throughout the rest of the poem's stanzas such that the third line of the fourth stanza is a repetition of the first line of the first stanza, and the third line of the fifth stanza is a repetition of the third line from the first stanza, and so on up to the last stanza. The last stanza is a quatrain in which two more lines are followed by the first and third lines from the first stanza. De Banville ends his entry on the genre with a flourish: "We see a braid of silver and gold threads that criss-cross a third, rose-colored thread!" (translation mine) (de Banville 215).

De Banville explains that the second line in each stanza is a "*vers masculin*," a line that does not end with a mute "e" (an "e" that would make the last word feminine). All the other lines of the poem are "*vers feminin*[s,]" ending with words that end with a silent "e," or with an "s," or with the letters "nt" (de Banville 19-20). While this rule does not translate into ungendered English, Joyce transposes this formal rule such that it interacts with the content of his novel, content already blended with the twisting form he has adopted from Pater. But, traced graphically from stanza to stanza, the alternating repetitions of the "feminine" first and third lines take on the aspect of two intertwined

snakes, the image Pater refined out of his novel.[72] Pater's imagery of meandering water is even evident in Joyce's prose when a wave of desire comes over Stephen as he imagines the temptress' eyes and yielding body: "Her nakedness . . . enfolded him like a shining cloud, enfolded him like water with a liquid life: and like . . . waters circumfluent in space the liquid letters of speech, symbols of the element of mystery, flowed over his brain" (P 223). It is just after this last line that his fantasy is cut short and the entire text of the poem, save the final quatrain, follows in the text. Thus, these silver and gold snakes undulate between the lifeless, archetypal surrogates of the vivid paradoxical femininity in *A Portrait*, inciting the poet to spiritual rite and sexual riot. Yet, at the end of the poem, Stephen feels neither the repose of Marius' hopeful resignation to death, nor that of Gabriel's or Bloom's death-tempered acceptance of their desirable wives' desires. Instead, Stephen has gone from ruminating fury to masturbatory desire. As he sees the sun rising, he cowers at the thought of the waking world. He recoils from its ordinariness:

72



> [H]e knew that all around him life was about to awaken in common noises, hoarse voices, sleepy prayers. Shrinking from that life he turned towards the wall, making a cowl of the blanket and staring at the great overblown scarlet flowers of the tattered wallpaper. He tried to warm his perishing joy in their scarlet glow, imagining a roseway from where he lay upwards to heaven all strewn with scarlet flowers. Weary! Weary! He too was weary of ardent ways (222).

Joyce uses the villanelle to embed Stephen in the dramatic irony of not knowing that his poem is dimly representing to him, or enacting for him, the "rose colored thread" of his paradoxical existence; it is the blood that comes to his cheeks and that is mirrored in the rosy cheeks of boy and girl alike—innocent and debauched, holy and profane—as he zigzags between piety and luxury on his path through youth. The rose-colored thread of the poem—Stephen's nascent artistic merger with this rosy "femininity"—turns Paterian progression into Joycean infinity. And just as Pater made feminine beauty in art the emblem of the male artist's soul, the blood red rose of that beauty takes the position of the "*vers masculins*" of Stephen's villanelle stanzas. Stephen is unknowingly already on a roseway, if not to heaven then to his naturalized art.[73] Joyce's villanelle compresses Pater's tropes of the serpent and rose, at once aestheticizing and sexualizing them.

In structuring the novel such that its form mimics its meaning, Joyce imitates Pater's modal irony of the serpentine progress of the mind through history. In that vein, Stephen's poem not only interweaves the ancient Greek and Hebrew historical epochs, it also suggests the modern poet's resignation to the loss of fortifying faith and innocent bodily existence. His lack of restorative faith and physical ease makes of Stephen one of Pater's modern artists in need of repose. Yet, in uniting the serpent and the rose in the image of the roseway—Stephen's sexualized path through life—Joyce adds a modernist

[73] Joyce refers to Pater's *Mona Lisa* in a passage during the villanelle's composition in which Stephen tries to aestheticize his jealous loathing of E.C., describing a being who sounds remarkably like him: "He had told himself bitterly as he walked through the streets that she was a figure of the womanhood of her country, a batlike soul waking to the consciousness of itself in darkness and secrecy and loneliness, tarrying awhile, loveless and sinless . . . (P 221).

element of raw life back into art that the Victorian Pater had removed from it. But because Stephen's discontent upon the poem's completion is so near the end of the novel, and because the poem's braid is open-ended, the infinitely looping synthesis of the Joycean infinity sign is missing at this point. The task of following the criss-crossing snakes of silver and gold back through the repeated images and events of the novel—through its "history" in search of its eternal return—requires a closer analysis of Stephen's theory of art and its roots in and divergence from Paterian aestheticism.

THE GODDESS' RITE AND THE POET'S REST

In his 1995 book, *Decadence and the Making of Modernism*, David Weir notes the paucity of work on Pater's influence on Joyce, saying that while it "is widely acknowledged by critics, it is rarely studied in detail; only a few article-length studies of the relationship between the two writers exist" (Weir 122).[74] Weir argues convincingly that Joyce purposely draws Stephen Dedalus' character with a distorted and self-indulgent understanding of Paterian decadentism; he limns out the distinctions Stephen Hero's accurate understanding of aestheticist philosophy in *Stephen Hero* and Stephen Dedalus' misapprehension of it in *A Portrait*. Weir contends that Joyce ironizes Stephen Dedalus both as an earlier incarnation of himself and as an exemplar of the affected turn-of-the-century "young man" (129). His analysis depends on the stylistic and psychological parallels that are usually drawn between *Marius* and the early work of Joyce in the studies Weir judges as too few and too perfunctory. Moreover, his contention that Pater's influence only extends to Joyce's early works and only appears in Stephen's decadentism misses the way that, in *Ulysses*, Joyce continues to draw from Pater's works and explicitly and centrally addresses the problem of sexuality that Pater avoids.

[74] In *Joyce and the Victorians*, a book published in 2002, there are no essays on Pater nor does his name appear in the index.

Because Joyce's modal irony is only apparent once its chiasmatic formal structure is traced, it is less noticeable than his pervasive dramatic irony. In *A Portrait*, Stephen's post-religious but still high-minded straining toward an aesthetic theory contrasts with his aestheticizing forays into nighttown. Given the ironic distance between what Stephen wants to be and what he is, it follows that when critics address his aesthetic theory, they attend to this distance with approaches that explore the psycho-sexuality that creates it. And while they generally find in *Marius* the inspiration for Stephen's characterization, few explore Joyce's implication of the larger Paterian project in Stephen's aestheticism.

Weir sees the irony of Stephen's antitheses of sexual shame and artistic piety as meant to show him to be one of the young men of his time who misunderstood and, through their lifestyle, caricatured the decadence of Pater's aestheticism. He also argues that because the decadent stance tended away from conventional narrative and because its "hyperculturalism" and its "general notion of decay or decline" is central to Joyce's literary project, his early work has a decadent cast (119-120).[75] Weir's comparison of Stephen with Marius turns on Joyce's adoption of Pater's style, particularly his "rhythms and diction," a choice Weir observes in Joyce's early essay on the Irish poet, Charles Clarence Mangan. He describes the essay's language as

> blatantly derivative of Pater's *Renaissance*. Joyce qua Pater evokes in this youthful essay some vague ideal of woman, 'Vittoria Colonna and Laura and Beatrice—even she upon whose face many lives have cast that shadowy delicacy, as of one who broods upon distant terrors and riotous dreams, and that strange stillness before which love is silent, Mona Lisa . . .' (CWJJ 79) (Weir 122).

Weir notes the stylistic and rhythmic parallels between this passage and the description of *La Gioconda* in Pater's Leonardo essay, declaring that "without [that] precedent, this

[75] Weir argues that in spite of its reputation as expressive of an "excess of convention," and as comprised of "unoriginal imitation of earlier forms" of literature, decadentism involved experimentation with form and narrative structure.

[essay] could not have been written" (122). He adds that "the imitation goes beyond . . . semantic echoes . . . into an overall emulation of mood and tone . . ." (121-22).

Weir also observes the stylistic parallels between the two novels and then sees them diverge in what he characterizes as Joyce's affirmation of the physical world (123). He describes the language of *Marius* as containing a "mixture of sensuality and spirituality . . . that will not yield to a fully unqualified affirmation of either element (122). He finds that the "spiritual cast" that Marius perceives in material objects makes him the prototype of the "priest of eternal imagination" that Stephen longs to be (122). For Weir, when Stephen "transmute[s] the daily bread of experience into the radiant body of everliving life," he lands on the side of the physical and sensual—an impulse that is "not part of Pater's highly qualified aestheticism" (122-23).

Weir notes that in spite of the differences drawn between Marius' and Stephen's aestheticism, both authors have modeled their novels on the *Bildungsroman,* and that both characters are meant to be seen as going through stages of growth. He cites the passage in *A Portrait* in which Stephen hears the nighttown murmurs, describing the experience as part of Stephen's "somewhat desperate awakening to the awareness of the body" (123). Weir compares the alliteration and repetitive diction of this passage to Pater's prose and finds a parallel between Stephen's "almost mystical" feeling of "some dark presence moving irresistibly upon him" to *Marius*' feeling of "a quiet hope, a quiet joy dawning faintly"(P 100, M 212) (Weir 123).[76] When Weir examines the rest of this passage he finds Joyce's dramatic irony, saying that what follows goes on "in the same lush aesthetic vein" until Stephen shows himself as he really is:

[76] Weir points out that Joyce's "delight in participle-adverb clusters like Pater's 'dawning faintly'" is another sign of Pater's stylistic influence. From *A Portrait*, he cites "fading slowly" (103), "falling continually" (142), and "wielding calmly" (158). He quotes the last sentence of *The Dead* as another example: "His soul swooned slowly as he heard the snow falling faintly through the universe and faintly falling" (D 224).

> He stretched his arms in the street to hold fast the frail swooning form that eluded him and incited him: and the cry that he had strangled for so long [. . .] issued from his lips. It broke from him like a wail of despair from a hell of sufferers and died in a wail of furious entreaty [. . .] a cry which was but the echo of an obscene scrawl which he had read on the oozing wall of a urinal' (P100) (Weir 123-124).

Weir attends to the contrast between Stephen's "style and subject," adding that the "distance from 'frail swooning form' to oozing wall of a urinal' is considerable, to say the least" (124) He adds that any shocking realist effect it has is less important than the dramatic irony it creates between Stephen's "aesthetic consciousness and [its] less than aesthetic context" (124). "[Marius] does not appear as an ironic figure because he is not out of place in his environment, whereas in the *Portrait* [Stephen] does because he is" (124). For Weir, not only is Stephen out of place, it is through the irony of his misposition that Joyce telegraphs Stephen's mistaken understanding of Pater (124).

In spite of the obvious validity of this reading, it filters out the passage's narrative context; Stephen is not simply awakening to the awareness of his body—he is out looking for a prostitute. His aestheticization of the words in the urinal is not just ironic, it is his attempt to survive another day with his boyish conception of his artist's destiny intact. This effort is folded into Joyce's effort to situate Stephen's spiritual dilemma in Pater's historical sweep of romantic artists who refine out the rawness of life in their art. And because the murmurs that beckon Stephen come from the desire for freedom that Joyce sees as buried in the hearts of the living—desire only written about on urinal walls—Stephen's attempt to aestheticize his sexual compulsion amounts to more than dramatic irony. In this context, since Stephen's misguided aestheticism ultimately leads him to the brothel where he meets his older self—the self who writes fiction that values his struggle in retrospect—Stephen is an oscillating figure, ironically and earnestly drawn.

Weir performs an anatomy of Stephen's misunderstanding of Pater by way of analyzing the theory of epiphany laid out in *Stephen Hero*, the prototype of *A Portrait*.

He then compares that theory to Stephen's aesthetic theory in the latter work. He provides Stephen Hero's definition of epiphany: "'By epiphany he [Stephen] meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments' (SH 211)" (Weir 124-5). Weir notes that Stephen Hero's idea of a "sudden spiritual manifestation" is the artist's coming to recognize the Aquinian notion of the *quidditas* or "whatness" of a thing (125). This recognition is explained as "com[ing] in stages that parallel the 'three things requisite for beauty,' according to Aquinas; that is 'integrity . . . symmetry and radiance' (SH 212)" (Weir 125). Weir cites S.L. Goldberg as noting that in such a theory, what subtends essentially in an object "'corresponds to a stage of its perception by a subject'" (125). He adds:

> [*Stephen Hero*'s] aesthetic . . . is therefore epistemological, and the epiphanic 'leap' . . . is . . . a mediation between subject and object . . . . Thus, the aesthetic is rooted in concrete things and manages . . . a correspondence of subject and object. . . . [T]he . . . epiphany is completely dependent on . . . the refined perception of an artist's eye—in short, aestheticism in the true Paterian sense (125).

Stephen Hero's epiphany is tantamount to Marius' attainment of "vision," Weir continues, it is the quasi-spiritualized valorization of the concrete. Thus, in both *Marius* and *Stephen Hero*, the "whatness" of an object stands as if renewed in the world by virtue of the artist's perceptual reconciliation with it in an "'Ideal Now' (ME 185)" (125-6).

It is in Stephen Dedalus' near total inversion of Paterian vision that Joyce's ironic treatment of the decadent young man is apparent, according to Weir. Indeed, he points out that the word "epiphany" does not even appear in *A Portrait*. He says this absence is understandable since "the term applies to a process of mediation between [artist and world,] precisely the process absent from the *Portrait* theory" (126). Instead he shows how the theory in *A Portrait* is grounded in Aristotle's *Poetics*:

> 'The esthetic emotion . . . is static. The mind is arrested and raised above desire or loathing.' Stephen never uses the [Aristotelian] word *catharsis* outright, but the phrase 'raised above' implies a kind of purification of the mind as it is freed from the 'kinetic' emotions of desire and loathing by an esthetic stasis of pity and fear. How then is the effect of stasis that a work of art 'ought to awaken' brought about? It is 'called forth,' Stephen says, 'Prolonged and at last dissolved by . . . the rhythm of beauty' (P 205-206) (Weir 126).

Weir calls the definition of the rhythm of beauty that follows this passage "tortured," "highly formalistic," and "related more to rationalistic than to empirical modes of thinking" (Weir 127). It reads: "the first formal esthetic relation of part to part in any esthetic whole or of an esthetic whole to its parts or of any part to the esthetic whole of which it is a part" (P 206). Weir interprets these formal relations as indicating that in spite of Stephen's belief in his own aestheticist engagement with his environment and with his sensations, his "aesthetic theory depends upon an aesthetic ideal, a near-Platonic conception of Beauty in some absolute sense" (127). The "abstrusiosity" of this definition does show Stephen's contrasts of high thought and low action, but I would suggest that with it Joyce also describes the way the layered components of his paradoxical characters rhythmically inter-relate to each other and to the "whole" of the novel's chiasmatic structure. And because the "esthetic apprehension" that both Stephens see as the "first step in the direction of beauty," fades out of Stephen Dedalus' theory, the outcome is quite different in the later novel (127). Weir explains:

> In both *Stephen Hero* and the *Portrait* the Aquinian attributes of beauty are the same ('wholeness, harmony, and radiance') (P 212), and in both . . . these attributes [correspond] to the 'phases of apprehension' (P 212). But what follows from this in the *Portrait* is quite different: The 'supreme quality' of radiance, *claritas*, *quidditas*, or 'whatness' is only 'felt by the artist when the esthetic image is first conceived in his imagination' (P 213). This suggests that the 'esthetic image' has its own *quidditas* or 'whatness' that is distinct from the 'whatness' of an apprehended object: the epiphanic leap from the object perceived to the perceiving subject is missing from the *Portrait* aesthetic (127).

Thus Weir says, "the 'esthetic image' is brought forth from the artist's imagination and has the same ontological status as an object in nature. In other words, art imitates nature simply by bringing objects into existence, and what results is [the fallacious idea] that 'a work of art fulfills its purpose and achieves its value simply by being'" (127-8)

To illustrate Stephen's aesthetic remove from the concrete, Weir looks at the creative process involved in his composition of his villanelle in which he first "feels an 'instant of inspiration'" (P 217), and the experience of concrete reality is transmuted and dominated by some vague ideal of beauty" (Weir 128). He continues:

> Stephen the theorizer denies that beauty is 'a light from some other world' (P 213), but the villanelle betrays his 'desire to press in [his] arms the loveliness which has not yet come into the world' (P 251). The last phrase finally identifies the Neoplatonic strain in Stephen's aesthetic . . . . The 'esthetic image' does not 'come into the world' until it is conceived within Stephen's imagination (128).

Weir's view of Stephen's mistaken self-perception as a true aesthete does appear to be substantiated, and does often make him appear as a ridiculous, even narcissistic, figure. Yet, in positing the artist's ability to generate a quasi-Platonic artistic reality that can overcome the loathing and desire that, in Joyce's view, create the suffering and strife of history, he lays the ground for his chiasmatic, ontological and epistemological union of artist and work, man and woman, and "primitive" and modern. Weir's reading of Pater's aestheticism appears to draw only from Pater's early Epicureanism and seems not to incorporate *Marius*' entertainment of the possibility of ordered beauty coming from an ideal dimension. Reconfiguring the tenets of Pater's revised Epicureanism, Joyce seeks to personalize the "the Great Ideal" that Marius hoped could inform and beautify life here, and perhaps hereafter. Thus, in the villanelle episode Joyce gives to the budding artist Stephen a glimpse of his future power to aesthetically re-order the concrete world. That Joyce makes the genre itself function as an emblem of this new order shows that such an order must be modeled as an aesthetic epistemology so that readers can immediately

share in its dynamic processes. While Stephen is ironized for his solipsism, it is out of his lone struggle to link the power of sex with the power of art that this participatory order is forged; himself still only steeped in it, the young artist awakens to the mode by which he will later steep himself as a character in an atemporal artistic "now" of confused forms.

As important as Weir believes Stephen's misrepresentation of Pater's theory to be to the irony that "makes [*A Portrait*] what it is," he argues that Joyce's relationship to decadence "had more to do with [it as] raw material for the creation of fiction than as an aesthetic in its own right" (128, 132). He adds that, "Joyce's modernism proceeded from a sense of decadence, despite [his] own distance and detachment from [it]. However altered and self-consciously undercut, [Pater's preoccupations] . . . are perpetuated in the work of the early Joyce" (132-133). Weir's finding of a distorted Paterian decadence in *A Portrait* sheds much needed light on this influence, but his discussion of the passages in which it appears removes it from its narrative context. This isolation of excerpts leaves him with only a disjointed view of the surface irony of the novel. Moreover, his argument that Pater's influence only extends to Joyce's early works misses the way that this surface irony—present from the earliest to the later works—floats atop the sexualized modal irony that effects Joyce's chiasmatic structural correction of Pater's decadentism.

The role of irony in Joyce's work, especially in relation to the characterization of Stephen Dedalus, has long been debated by Joyce critics. Studies of Joyce's ironic treatment of Stephen often focus on his composition of the villanelle, with particular attention paid to his psychological immaturity and artistic development. One such analysis, by Charles Rossman, responds to another by Robert Scholes, the latter claiming that Stephen's poem allows him to realistically and compassionately reassess E.C.'s nature as a woman, and that it marks his maturity as a "genuine artist" (Rossman 281).

Rossman challenges this view, framing it in the larger critical question of Joyce's general stance towards Stephen. Quoting Wayne Booth on the subject, Rossman says,

> Booth cit[es] Stephen's composition of his villanelle as an especially difficult passage to interpret. 'Does Joyce intend it . . . to be taken as a serious sign of Stephen's artistry . . . or as something else entirely? . . . Are we to smile at Stephen or pity him . . .' (pp. 459, 460). . . . Scholes has . . . offered a rebuttal of the contemporary trend toward interpreting *A Portrait* as an ironic work (281).

From Scholes' premise that Joyce was reverent toward Stephen's artistic process and that therefore Stephen's "inspiration and the poem are both intended to be genuine," he argues that its composition "leads Stephen to 'new understanding and pity' for an innocent E. C. whom he has previously misjudged (p. 470)" (281). But, Rossman points out,

> Stephen's feelings fluctuate wildly during . . . the scene . . . —from anger to scorn to desire to remorse—yet the innocence or guilt of the real E.C. hardly matters. The villanelle is not a means to understanding, but an outraged cry of protest against the flesh, in which the poet laments the inherent shame of woman's sexuality and manages to sublimate his own (281-2).

Rossman further protests that the poem does not mark Stephen's "birth as an artist" since he does not meet even his own standards for being artistic (282). Before recapitulating Stephen's history with E. C. and the art she inspires, he quotes Stephen's pronouncement of these goals—"'To live, to err, to fall, to triumph, to recreate life out of life'" (283).

Rossman calls up three earlier scenes that relate to the poem. First he cites the wintertime children's party Stephen and Emma attended ten years before at which she "excited his heart"; he argues that though attracted to her, he resists her later at the tram because he thinks of her already "as part of [the squalid, insincere] world" in which "woman [is] temptress" (282). Rossman notes how the next day, Stephen "purges" his poem to her of all traces of concrete reality. By means of this imageless poem, Rossman continues, Stephen manages to "act the poet" yet avoid what he later claims to embrace, "'the fair courts of life'" (283). The second scene he analyzes is Stephen's encounter with the bird-girl. He cites this scene because in it, her fairy-like appearance prompts him to

take “orders” as “‘a priest of the eternal imagination’’ (283). Lastly, Rossman refers to the scene in which, just after explaining his theory of art to Lynch, Stephen sees E.C. in front of the library (283). He argues that even though Stephen has dedicated himself to “life” and declared his love for E.C. to Lynch, “[t]he ‘fair courts of life’ remain a mere theoretical possibility: Ireland [still] appears . . . squalid and imprisoning . . . . He *still* [sees] her as a ‘temptress.’ [He] feels jealousy and bitter resentment [over her flirtation] with [the] priest” (283-4). Paralyzed again on a set of steps, Stephen sees her leave and, Rossman notes, swings from bitter jealousy to a hollow “pity” (284).

It is after this encounter that he goes home to brood as usual only to wake up, presumably the next morning, just before dawn with his angelic inspiration for the villanelle. Rossman reads the poem as the expression of an “exclusively spiritual” being, one who flees from life rather than embraces it (285). He sees ironic contrasts between the dream’s ethereal “happenings” and the novel’s earthier images: the vision’s “purest water” contrasts with the urine ditch he was thrown into at school, as well as with the “yellow scum of Dublin harbor, and his ‘foul swamp of sin’” (P 114) (Rossman 285).

The first verse—“Are you not weary of ardent ways,/Lure of the fallen seraphim?/Tell no more of enchanted days”—comes to him after his initial reverie about his angelic visit and yet seems not to follow its spiritual cast. Rossman seizes on the reverie’s phrase “enchantment of the heart” and cites Stephen’s earlier note of it as a medical term for a heart condition in which the heart briefly stops beating. In this usage, Rossman sees Stephen again pretending that he is meeting his criteria for art while he still seeks an “‘arrestment’ [that will act] as an anodyne for his desire for E.C., whose eyes, like those of the temptress . . . , still have the power to ‘set man’s heart ablaze’”(285) Rossman notices that he uses the phrase “enchantment of the heart” in a passage that comes just

before the morning reverie episode, in his explanation of *claritas* to Lynch. In the reverie, Rossman thinks it shows Stephen to feel himself to be in the supreme artistic mode (286).

For Rossman, although Stephen denies that the *claritas,* or "whatness," of an object comes from a neo-Platonic other world, his practice contradicts his theory:

> He awakens bathed in 'light from some other world,' and the origin of his esthetic image has no [concrete] precision about it at all. . . . Clearly, the manner by which 'the word was made flesh' in the 'the virgin womb' of Stephen's imagination mocks Stephen's own theoretic intentions. His [goal] of 'recreat[ing] life out of life' . . . require[s] the 'impregnation' of the imagination by means other than heavenly inspiration which *leaves* it virgin (286).

Rossman next turns to the problem of the identity of the "you" addressed in the first stanza. He relates Scholes' view that "you" is at first the Virgin Mary, and then takes on other shades of identity of Eve "and other historical 'temptresses' and finally E.C. herself, ultimately representing "'a personification of a feminine ideal'" (p. 470) (Rossman 286). He notes that Scholes finds a parallel masculine development of "seraphim," "beginning as Gabriel, it acquires the meaning Satan, applies to Stephen himself, and finally represents 'the male principle in general' (p. 475)" (Rossman 286). He assesses as "unnecessarily complicated" this analysis'

> sequentially unfolding pairs of meanings: Mary-Gabriel, Eve-Satan, E.C.-Stephen, female principle-male principle. Viewed collectively, these pairs depict a kind of allegorical relationship between the poet and his goddess-muse, a fertile union whose offspring is the act of poetic creativity itself (286-7).

He argues that since E.C. has all along been a "type for the 'female principle,'" seeing "you" as any other bivalent pair than E.C.-temptress distracts from the poem's meaning and purpose (287). That purpose is as a "near-allegory" conveying a message "addressed to a 'female principle' by a 'male principle,' [and one] which [aestheticizes] a statement addressed by Stephen to E.C.," a message he really fantasizes about sending to her (287).

To support his view of E.C.'s uncomplicated identity with the archetypal temptress he quotes the last section of Stephen's reverie:

> An afterglow deepened within his spirit, whence the white flame had passed, deepening to a rose and ardent light. That rose and ardent light was *her strange wilful heart*, strange that no man had known or would know, *wilful from before the beginning of the world* . . . (P 217) italics [Rossman's] (Rossman 287).

Citing the passage right after Emma has walked away from him by the library, Rossman reminds the reader of Stephen's sympathetic self-questioning—"And if he had judged her harshly? If her life were a simple rosary of hours, her life simple and *strange* as a bird's life . . . ? *Her heart simple and wilful* as a bird's heart?" (288) Thus, Rossman argues, she is identified with the temptress/virgin with the "strange and wilful heart" (288). I would add that the "rose and ardent light" that actually is this primordial, beginningless heart is modeled on the originary redness of Pater's world-ordering rose.

Rossman's variance from Scholes' interpretation turns on the distinction he makes between Stephen's inspiration and artistic inspiration. Scholes, Rossman points out, sees the two as identical and therefore views Joyce's parallel between Stephen's seraphic impregnation and "'the divine begetting of the Son of God'" as illustrating Joyce's earnest representation of Stephen's moment of artistic maturity (P 473). Rossman, on the other hand, sees the parallel as Joyce's ironic critique of Stephen's puffed up confusion (288). And Rossman gets to the heart of Stephen's problem when he characterizes Stephen as projecting onto E.C. his "erotic fantas[ies]" and "fear of his own physicality and his hope of overcoming it" (288-9). He sees these projections throughout the poem, and finds Stephen's fear of his desire for her at the long-ago party referred to in the second tercet: "Your eyes have set man's heart ablaze/And you have had your will of him./Are you not weary of ardent ways?" (288). Rossman further questions Scholes' reading of the poem as helping Stephen understand E.C. and her innocence (288). He says: "[I]t should now be clear that the inspiration for the poem is what Stephen regards

as a sudden flash of . . . insight into E.C.'s nature, and that the poem itself begins with rather than arrives at, whatever 'understanding' Stephen possesses"(288).

And as for Stephen's "new understanding" of her innocence, Rossman cites the passage that he assumes has prompted Scholes' perception of it:

> He began to feel that he had wronged her. A sense of her innocence moved him almost to pity her, an innocence he had never understood till he had come to the knowledge of it through sin, an innocence which she too had not understood while she was innocent or before the *strange humiliation of her nature* had first come upon her (P 222) italics [Rossman's] (289).

He concurs that Stephen absolves her personally of any wrongdoing, but is troubled by the fact that he seems to "hold her culpable merely for being a woman—her innocence is a prelapsarian innocence, a pre-puberty innocence, before falling into the sin of womanhood: 'the strange humiliation of her nature,'" what Stephen, continuing in the passage, calls her "dark shame of womanhood (P 222)" (Rossman 289).[77] From this analysis of Stephen's "art" and of his avoidance of his bodily life, Rossman sums up Stephen's supposedly "purified" and "reprojected" concrete perceptions as being "little more than 'distortions' to suit [his] emotional needs" (Rossman 290). Underscoring Stephen use of "art" to escape life, Rossman notes that when dawn comes, he wishes for a way to heaven. He adds that after all of his angelic inspiration and composition, Stephen's fantasy of E.C. magically sensing his poem as he writes it leads him to imagine her as the dark temptress.

This mid-poem reassertion of desire "belies the physical actuality beneath the esthetic fantasy" (291). Thus, Rossman concludes that

> the spiritual copulation between the poet and his muse which Scholes alludes to in this scene must ultimately be regarded as . . . a symbolic masturbation which soothes his 'heart ablaze' and allows him to finish his poem and go back to sleep, his body for the moment 'refined out of existence' (291)

[77] Rossman suggests that this "comically obscure phrase" is Stephen's "artspeak" for menstruation as the marker for female sexuality.

From this conclusion, he returns to Booth's questions about the villanelle's purpose, whether it is meant to make us laugh at and pity Stephen or to see him as a serious artist:

> We are meant . . . both to smile at Stephen and to pity him. For there is humor in the way that Joyce . . . portrays [his] self-deceptions. But there is also pathos in the enormous disparity between intention and fulfillment. To reveal that disparity, in fact, is the function of the villanelle . . ." (292).

Though written in 1975, Rossman's article addresses issues still of concern to critics. In a 2001 article, Bonnie Roos cites its discussion of Stephen's ironized revulsion at life. While she extends Rossman's analysis of Stephen's misogyny/gynophobia, she also inadvertently amplifies Scholes' perception of the villanelle's conflation of female characters and archetypes. Like Rossman, she takes issue with Scholes' view that Joyce earnestly presents Stephen as reaching artistic maturity in the poem. Yet, by linking the related legends of Pygmalion and the Venus Praxiteles—a statue fabled to have seemed so real that it was once "embraced" by an overly ardent admirer—to Stephen's artistic process, she adds more "feminine" avatars to Scholes' nested array. Still, her discussion supports Rossman's view that Scholes' schema detracts from a clear reading of the poem.

Roos reads the ancient legends as ratifying the male artist's impulse to at once appropriate and annihilate women's "creative powers,"[78] an urge she sees in Stephen's creation of fantasy women out of real women. She argues that in spite of his theory of artistic detachment and in spite of his projection of his lust onto Lynch, "it is Stephen who fails to remain detached; it is Stephen who desires statuesque women. Unlike Lynch, [who writes him name on the statue's buttocks] he wants his authorial possession to be marked not only in linguistic terms, but in sexual ones, like the [Venus Praxiteles'] mythical molester (Roos 109-110). She sees his conflation of his ideal feminine images

[78] In this discussion, Roos cites Suzette Henke's statement that, "It is not enough to repudiate the female. The artist must usurp her procreative powers" (102).

as a psychological reflex by which he makes women into controllable, sexualized figures of art while allowing himself to be made by them.

Roos cites his passivity with the first prostitute he visits and argues that her sexual agency causes him to "suddenly become strong and fearless" (104). Similarly, she says, he is passively transformed into an artist by the bird-girl (105). In this way, he figures himself as also feminine, his passivity translating to the receptivity of his virgin womb in the villanelle reverie. She explains how, at the same time that he identifies with them, Stephen seeks control of the feminine personages of his imagination through his Pygmalion-like creation of them; thus standing as a god over them, he does "violence upon the body of woman . . . , displac[ing] the power . . . in woman's body . . . onto himself, . . . dissolving her into nothingness . . ." (106-107). For Roos, it is his "all-male religious and educational background, represented [by] . . . Aquinas" that engenders his need to create such purified misogynist art from abstractions of Truth and Beauty (107).

She makes it clear that she also sees Joyce keeping the same ironic distance from his characterization of Stephen that Weir and Rossman (and most critics) see him keeping. She argues that in juxtaposing Stephen's identity with feminine figures with his "traditional [romantic] masculine search for . . . 'Truth' or 'Beauty,' Joyce makes a modernist critique of romanticism; she emphasizes that fundamental to this critique is Joyce's view that a contribution from the artist's "'feminine'" side is necessary to lively art (99-100). But as she concludes her argument, she introduces doubt about Joyce's irony, citing Ian Crump's view that "not only Stephen, but Joyce as well buys into the theory of [the] aesthetic, masculinized absenting of the artist from the object of the art" (110). She notes the meta-narrative contradiction in Joyce's own allegiance to this masculine tradition and his Stephen-like struggle "with incorporating real world experiences, love, and his 'feminine' side, into his writing (114).

It is notable that in spite of her illustration of Joyce's critique of Stephen, Roos returns at the last to the outstanding question of Joyce's stance toward his art. Her address of this question and that of each of the other critics discussed here are limited to interpreting the turnings of Stephen's mind in *A Portrait*. All three analyses, whether mainly studies of influence or psychology, in their almost exclusive focus on the narrative content of the novel arrive at similar compelling conclusions about Stephen and his aesthetic theory. And yet, the content of this theory, and the psychology that underpins it, is almost completely unexamined except insofar as it is labeled "abstract," "ideal," "rationalistic," "romantic," "traditional," or "patriarchal," and then seen as both cause and effect of Stephen's artistic isolation. I want to suggest that a closer examination of it can yield clues to Joyce's synthesizing literary mode, and might allow for both the earnestness and the irony that attend Stephen's and Joyce's aesthetic theory and poetry.

THE INFINITE RHYTHM OF BEAUTY

While Stephen's definition of the "rhythm of beauty" is usually critically dismissed as Aquinian escapism, it virtually defines Joyce's approach to unifying his fiction: "Rhythm, said Stephen, is the first formal esthetic relation of part to part in any esthetic whole or of an esthetic whole to its part or parts or of any part to the esthetic whole of which it is a part" (P 206). At the heart of this theory is the idea that the rhythm of beauty "awakens, or ought to awaken, or induces, or ought to induce, an esthetic stasis, an ideal pity or an ideal terror . . ." (206) Being "called forth, prolonged and at last dissolved" by the rhythm of beauty, this stasis arrests the "kinetic emotions" of desire and loathing. Stephen swings between extremes of desire and loathing for the most of the real and ideal women of his life and art; though he approaches stasis, he never sustains arrested pity or terror in his perceptions of E.C., of his prostitutes, or even the Virgin.

Yet, I would argue that, contrary to Roos' analysis, he does indeed feel these "static" feelings toward the bird-girl. Her argument is that the bird-girl's direct gaze into Stephen's eyes are an invitation to him to talk to her and that he, as usual, perceives that interaction as sexually-charged and therefore has the same controlling, annihilating response to her as he does to his imaginary feminine presences. But, looking more closely at the scene, it is clear that his response to her is devoid of the desire and/or loathing that he crashes back and forth between throughout the rest of the novel. Indeed, he seems to quite tenderly pity her and sense something awesomely powerful about her:

> A girl stood before him in midstream, alone and still, gazing out to sea. She seemed like one whom magic had changed into the likeness of a strange and beautiful seabird. Her long slender bare legs were delicate as a crane's and pure save where an emerald trail of seaweed had fashioned itself as a sign upon the flesh. Her thighs, fuller and softhued as ivory, were bared almost to the hips where the white fringes of her drawers were like featherings of soft white down. Her slateblue skirts were kilted boldly about her waist and dovetailed behind her. Her bosom was as a bird's soft and slight, slight and soft as the breast of some darkplumaged dove. But her long fair hair was girlish: and girlish, and touched with the wonder of mortal beauty, her face.
>
> She was alone and still, gazing out to sea; and when she felt his presence and the worship of his eyes her eyes turned to him in quiet sufferance of his gaze, without shame or wantonness. Long, long she suffered his gaze and then quietly withdrew her eyes from his and bent them towards the stream, gently stirring the water with her foot hither and thither. The first faint noise of gently moving water broke the silence, low and faint and whispering, faint as the bells of sleep; hither and thither, hither and thither: and a faint flame trembled on her cheek (171).

This description conveys a lack of desire or loathing on both their parts: hers is apparent in her absorbed attention to the sea, her lack of "shame or wantonness," and her "quiet sufferance of his gaze"; his appears in his calm awareness of both her stillness and her movement in the water. The flame on her cheek could be read as a sign of her desire, but given the tone of the rest of the passage, it is more likely a detail of "the wonder of mortal beauty," a blushing awareness of the devouring claims of life. Moreover, his ability, after he declares his devotion to this "angel of mortal youth and beauty," to lie on the beach

and fall asleep without any masturbatory lapses into sexualizing or demonizing her, and without begging her to purify him makes this response to an aesthetic perception of the "feminine" an exception to his rule of unhealthy extremes.

Her association with fairy tale magic, her strange soulfulness, the serpentine seaweed that creates a "sign upon her flesh," and her inspiration of his uruffled worship all suggest that she engenders the kind of sublime terror of Stephen's theory. Her alternating stillness and movement in the water suggest her participation in a rhythm like that of the tides; even the blush in her cheeks subtly suggests the rhythmic blood of her "nature." And, the fact that he had already been in a kind of rapture over his destiny after having just encountered a group of his friends swimming in the bay and having heard them, in the midst of their horseplay, shout out their "Greekified" nickname for him—"Stephanos![79] . . . The Dedalus!"—suggests that Stephen is not solely dependent on the feminine principle for his sense of himself as an artist as Roos argues. The passage reads,

> Now, at the name of the fabulous artificer, he seemed . . . to see a winged form flying above the waves and slowly climbing the air, What did it mean? Was it . . . a symbol of the artist forging anew in his workshop out of the sluggish matter of the earth a new soaring impalpable imperishable being?" (169).

Then he hears the shouted "One! Two!. . ." of the boys' game as "the call of life to his soul not the dull gross voice of the world of duties and despair . . . . An instant of wild flight had delivered him . . ." (169). At this his rapture deepens:

> What were they now but cerements shaken from the body of death—[his] fear. . . [and] shame . . . .His soul had arisen from the grave of boyhood, spurning her graveclothes. Yes! Yes! Yes! He would create . . . out of [his soul's] freedom and power, as the great artificer whose name he bore, a living thing, new and soaring and beautiful, impalpable, imperishable. . . . He felt his cheeks aflame . . . (170).

---

[79] Stephen's first name, derived from the Greek word for "garland," calls up yet another Aphrodite statue type, the Aphrodite Stephane. In this type of statue, a sort of headband was carved on the head of the goddess. This correspondence supports Joyce's effort to assimilate Stephen with divine, sexual femininity. See *Hellenistic Statues of Aphrodite*.

That just as he recomposes himself after this "flight" of new-found freedom, he meets a sort of female twin of the Icarus he has imagined supports Roos' view that Stephen ever feminizes himself in the image of his art-women. Like the bird-girl, he attends to the sea, he feels no shame, his cheeks are aflame, and he is resisting the limitations of the clothes he has been forced to wear.[80] Even the passage describing him just before he sees her has a twinned construction with the beginning of the second of the two paragraphs that describe her:

> He was alone. He was unheeded, happy and near to the wild heart of life. He was alone and young and wilful and wildhearted, alone amid [the] wild air and brackish waters and the seaharvest of shells and tangle and veiled grey sunlight and gayclad lightclad figures, of children and girls . . . .
> . . .
> She was alone and still, gazing out to sea . . . (171).

And while she is not anywhere described as "willful" or "wildhearted," as Stephen is, this passage prepares the reader for Stephen's later moment of "understanding" Emma during his villanelle ruminations. Emma's textual identity with the bird-girl then, Stephen's conjecture that she might possess a "wilful" bird's heart, is mediated through Stephen's identity with both women (216). But the evidence for the bird-girl as a different kind of "esthetic image" conceived by Stephen—one that is presented unironically because it stands as a moment when he attains to his artistic ideals—combined with this evidence for Joyce's inter-gendered conflations of character is all still content-based. More compelling are the formal relations of these rhythmically repeated parts to Joyce's aesthetic whole. These relations show that Joyce structures Stephen's spiritual-artistic-sexual struggles with the same chiasmus that pervades *Ulysses* and *Dubliners*.

Both of Stephen's emotional extremes involve some form of worship, whether debauched or falsely pious. Whether it is his awed approach to the prostitute-priestess of

[80] The image of Stephen's soul's graveclothes also assimilates him to his mother's ghost in *Ulysses.*

Chapter Two or his assimilation of his own soul to the Virgin Mary, Stephen casts himself as a spiritual pilgrim, always trying to take his "first step toward beauty." Joyce conveys this paradoxical motion from extremes of agitation toward aesthetic rest—or near arrest—in his dynamic chiasmatic sweep back and forth from Stephen's encounter with the pink-gowned prostitute-priestess to the villanelle's naked goddess-temptress, its movement tending toward the median stasis of his response to the bird-girl.

These parallels swoop from one end of the book to the other: the dark, "subtle and murmurous" presence on the streets that is "like the murmur of some multitude in sleep" is strangely both opposite to and like the "instant of inspiration [that] . . . seemed to be reflected from all sides at once from a multitude of cloudy circumstance" that he remembers from his seraphic dream (217). The opposition between the prostitute in the pink dress in Chapter Two and the image of Emma at the party that Stephen remembers during his villanelle composition also traces a chiasm across the novel. The prostitute is at first only one of the "women and girls" arrayed "in the lighted halls . . . as for some rite" (100). When she approaches him, she is described as "dressed in a long pink gown" (100). As she detains him, she gazes into his face and "sa[ys] gaily" her solicitation. Her room is "warm and lightsome" and she embraces him "gaily and gravely" (100-101). During the villanelle episode, just after Stephen gets up to get the cigarette packet that he writes his poem upon, he thinks of E.C. He sees himself at the piano at the winter party and then remembers,

> her white dress a little lifted . . . , [s]he danced lightly in the round. She was dancing towards him and . . . a faint glow was on her cheek. At the pause in the chain of hands her hand had lain in his an instant, a soft merchandise. . . [S]he . . . danced away from him . . . dancing lightly and . . . giving herself to none. [W]hen she was in shadow the glow was deeper on her cheek (219).

The parallels and oppositions between the prostitute scene and the villanelle-party scene are remarkable: Emma's gown is bright too, but has no color; there is repetition in the

lightsomeness of the prostitute's room and the lightness of Emma's dancing; she 'lays" her hand on his and it is metonymous for her body, a merchandise she trades. The pinkness of the prostitute's dress and the lightness of her room create one side of the X on the other side of which stand the pink glow on Emma's cheek and the lightness of her clothes and dancing. Both extremes, at opposite ends of the novel rhythmically repeat and resonate with the glowing cheeks and white skin of the bird-girl and suggests endless movement to the static center of Joyce's infinity sign.

Joyce centers these opposed correspondences with the same chiasmatic phrasing that he builds into his other works at the sentence level. In the bird-girl scene, Joyce signals this mediation by chiasmatically combining the words "gay" and "light" and "clad." Just after Stephen's Dedalian vision on the beach, he looks "northward towards Howth" and sees the bird-girl "amid the shallow currents of the beach . . . [among] lightclad gayclad figures, wading and delving" (170). He contrasts these figures with his image of his now refreshed soul, asking, "Where was the soul that had hung back from her destiny, to brood alone upon the shame of her wounds . . . ?" He then answers his next question, "Or where was he?" with the serpentine sentence describing his young, wilful and wild heart. Near the end of this answer, he is placed "amid . . . gayclad lightclad figures" (171). Lifted from this context, this phrase—an inverted repetition of the previous pairing of these terms, "lightclad gayclad"—centers Stephen's aesthetic arrestment at the sight of the bird-girl between the chiasmatic extremes of the light-roomed and pinkclad prostitute and the pink-cheeked, whiteclad, lightly dancing E.C.—both innocent, both implicated in the necessary trade of their sexuality for survival.

The signature of this chiasmatic center point is suggested by the description of the bird-girl's stirring of the water as "hither and thither, hither and thither," a construction itself suggesting chiasm and her foot's rhythmic figure-eight motion. The rhythm of this

moving water is concretized by the serpentine "sign" the seaweed on her thigh must trace, the signature of her own rhythmic tides; Stephen also marked E.C. with this sign with the ornamental line he drew under her name on his first poem to her. The infinity sign that "rests" at this narrative center point never stops moving readers hither to the prostitute at one end and then thither to E.C. at the other; as a figure eight-shaped emblem it reappears as the "maze" of streets Stephen and the goatment wander, as the chain dance E.C. and Stephen dance, and as the braided threads of the villanelle.

Overlain in this way, these structural correspondences fuse with the novel's insistently repetitive interpenetrations of characters, the male-female overlays that Scholes, Rossman, and Roos discuss. These overlays of structure and character push the narrative beyond the bounds of this novel to Joyce's other works, all together tracing chiasmatic palimpsests that rest one upon the other. One such over-tracing is the resonance of the villanelle's seraphim Gabriel in the characterization of Gabriel Conroy in *The Dead*. Stephen's desire to "hold fast" the "frail swooning form" in Chapter Two and his desire to "press in his arms the loveliness which has not yet come into the world" echo Gabriel's urge to overcome Gretta as they ascend the hotel stairs: "She mounted the stairs . . . her head bowed in the ascent, her frail shoulders curved as with a burden, her skirt girt tightly about her. He could have flung his arms about her hips and held her still for his arms were trembling with desire to seize her . . ." (P251, D 217). Her pulled-up skirt, her frail form, her pensiveness, her bowed head all make Gretta recall the bird-girl and Emma. Gabriel's later "strange friendly pity" for Gretta's fragile "girlish beauty" and the opening of his vague perception of "the grey impalpable world" of "the vast hosts of the dead" trace over Stephen's quiet sympathy for the girlish beauty of the bird-girl and his terror at its mortality (D 223, 225, 224). The repose Stephen feels in the "vague grey sunlight" by the beach, a deep rapture that foreshadows the less arresting rapture he

wakes up from to write the villanelle, is opposed to Gabriel urge to begin his westward journey; but since this movement is his response to the deep sleep Gretta falls into after her revelation about Michael Furey, the suggestion is that Gabriel is sharing in her rest.

A song Gretta hears at Gabriel's aunts' Christmas party triggers her memory of her lost love just as a song Stephen remembers singing at the party reminds him of the dancing E.C. This rumination on her "elusive" attractiveness after she goes by the library steps is so painful that rather than face the pain, he reaches for a line from a poem by Nash to "aestheticize" it:

> She had passed through the dusk. And therefore the air was silent save for one soft hiss that fell. And therefore the tongues about him had ceased their babble.
>
> Darkness was falling.
> *Darkness falls from the air.* (232)

The song he sang at the party is "Greensleeves," the lovelorn "don't go" composed by Henry VIII, lover and murderer of women. From his "high culture" allusion to Nash's Elizabethan poem, he lapses into a daydream of prostitutes flirting in Renaissance London and ends up thinking of Emma's soiled undergarments, a most kinetic reverie that he tries to stop. His return to his "filthy" mind brings him back to dirty Dublin,

> A louse crawled over the nape of his neck and . . . he caught it. He rolled its body, tender yet brittle as a grain of rice, between thumb and forefinger for an instant before he let it fall from him and wondered would it live or die. There came to his mind a curious phrase from Cornelius a Lapide which said that the lice born of human sweat were not created by God with the other animals . . . . But the tickling of the skin of his neck made his mind raw and red. The life of his body, illclad, illfed, louseeaten, made him close his eyelids in a sudden spasm of despair: and in the darkness he saw the brittle bright bodies of lice falling from the air . . . . Yes; and it was not darkness that fell from the air. It was brightness.
>
> *Brightness falls from the air* (233-234).

This final line's antithesis to the Nash verse that he first quoted anaesthetically to himself, a verse he had hoped would serve as a prophylactic against falling into desire

switches the reader back to the presumably lightclad Gabriel of the villanelle inspiration: "Gabriel the seraph had come to the virgin's chamber. An afterglow deepened within his spirit. . .: and lured by that . . . glow. . . the choirs of the seraphim were falling from heaven" (217). It also recalls Gabriel's epiphany in the hotel room,

> It had begun to snow . . . . [I]t was falling on . . . the dark central plain . . . falling softly upon the Bog of Allen . . . softly falling into the dark mutinous Shannon waves. It was falling, too upon . . . the lonely churchyard . . . where Michael Furey lay buried. It lay thickly drifted on the crooked crosses . . . (D 225).

The chiasmus formed by the alternation of "falling softly" and "softly falling" signals the hidden form suffusing this passage. Even the crooked crosses make bright yet grave Xs.

After his spasm of despair Stephen goes back to the library steps, and begins his last conversation on art, this one with Cranly. In it Stephen states his main aim. In answer to Stephen asking him if he recalls what he had said in another conversation Cranly asks,

> —. . . . I don't know what you wish to do in life. Is it what you told me the night we were standing outside Harcourt Street station?
> Yes, Stephen said . . . .
> [Cranly digresses to another topic]
> —Well? Stephen said. Do you remember the rest?
> —What you said, is it? Cranly asked. Yes, I remember it. To discover the mode of life or of art whereby your spirit could express itself in unfettered freedom.
> Stephen raised his hat in acknowledgement (P 246).

I propose that Joyce's Pater-inspired, ironic chiasmatic syntheses of form and content, high and low, masculine and feminine is just this liberating mode. Moreover, Stephen's composition of the villanelle is Joyce's chronicle of his own first step toward the rhythmical beauty of this mode. As he begins to write it down, "the verses passed from his mind to his lips and, murmuring them over, he felt the rhythmic movement of [the] villanelle pass through them. The roselike glow sent forth its rays of rhyme . . . the rays from the rose that was her willful heart" (217-218). Although Stephen experiences this inspiration as coming from his "white" religious pole, the seed of Joyce's synthesizing

red rose is sown that morning: "The instant flashed forth like a point of light and now from cloud on cloud of vague circumstance *confused form* was veiling softly its afterglow" [italics mine] (217). The oscillating, confused forms of the temptress, E.C., the Virgin, Eve, the prostitute, and the bird-girl in the novel, the confusion of Stephen with them and with Gabriel from *The Dead*, and, further, the absorption in *Ulysses* of the confused forms of Stephen, Bloom, Shakespeare, Hamlet, etc., into that novel's confused feminine forms all stand as Joyce's mature fulfillments of Stephen's incompletely grasped inspiration for "cloudy" prose.

Once this mode of chiasmatic confusion is taken as the ordering principle of Joyce's fiction, it is easier to notice that the almost imperceptible first step Stephen makes from serpentine decay toward chiasmatic regeneration in *A Portrait* is amplified in *Ulysses*. In *Ulysses*, Stephen returns to Dublin from his failed escape to Paris, still under his Hypatan spell, still wandering in brutish desolation. Joyce carries forward the central serpentine trope of *A Portrait* to represent his ongoing despair. In *Ulysses*, he twice remembers following a widow on Serpentine Avenue, wishing that she would raise her skirts higher to avoid the mud (U 34, 466). His first mention of this widow in "Proteus" is followed by his vague dream memory of a "street of harlots." When he mentions her again in "Circe" he conflates Serpentine Avenue with the "street of harlots" (466). Just before this moment, Florry says "Dreams go by contraries," hinting at the yoked antinomy of the presumably chaste widow and the loose harlot. When Bloom enters the brothel, he sees a prostitute's feather boa slither as if alive down from her neck and onto the table on which she sits (411). Even the narrative focus zigzags from Bloom to Stephen throughout the episode. And just after the apparition of Shakespeare in the mirror that "confuses" itself with the images of Bloom and Stephen, Mrs. Dignam appears wearing under her skirt her dead husband's trousers and boots, their "large

[eight]" size being the figure eight that further enfolds the now inter-gendered widow into the narrative's infinite rhythm (444, 463). Stephen's formulation of a liberating chiasmus and the repose he gets from celebrating the Circean black mass at which he formulates it, occurs between his entry up the steps of the brothel and his departure down those steps.

Gretta's and Gabriel's movement up and down steps, Stephen's placement one step below Emma on the library steps in counterposition to her placement one step below him at the tram, Stephen's abstract "vision" of pulsing planetary music are all examples of Joyce's attention to interval and rhythm. This combination of form and subject, this ironic mode, culminates during Stephen's further explanation of his aesthetic theory (once again, to Lynch) in the brothel scene of "Circe." In his exchange with Lynch's jeering cap—the one that makes him look "like a hooded reptile" in *A Portrait*—Stephen tries to explain the significance of the intervals in the ancient Hebraic/Hellenic hymn he has just been playing on the brothel's pianola and THE CAP puts him down:

THE CAP

> (*with saturnine spleen*) Ba! It is because it is. Woman's reason. Jewgreek is greekjew. Extremes meet. Death is the highest form of life. Ba!
> . . .

STEPHEN

> Here's another for you. (*he frowns*) The reason is because the fundamental and the dominant are separated by the greatest possible interval which . . . . (*with an effort*) Interval which. Is the greatest possible ellipse. Consistent with. The ultimate return. The octave. Which (411).

The chiasm of Jewgreek/greekjew repeats the chiasmatically patterned phrasings in the *The Dead* and in the bird-girl scene in *A Portrait*. While this chiasmus points to Joyce's synthesis of Hebrew and Hellene, it does not get at his core narrative purpose—to chiasmatically harmonize the intervals between "masculine" art and "feminine" sexuality.

At the narrative epicenter of this scene, of the "Circe" episode, and of the novel is Stephen's attempt to play the anthropologically recovered psalm reconstructed in the seventeenth century by an Italian ethnomusicologist in an ancient mode that appears to have been shared by ancient Hebrews and ancient Greeks (Gifford 487).[81] Still trying to explain his theory to the cap and standing at the pianola, having just played "with two fingers" a "series of empty fifths" as an example of this composition, he professes,

> [I]t is of no importance whether . . . Marcello found it or made it. The rite is the poet's rest. It may be an old hymn to Demeter or also illustrate [Psalm 19]. It is susceptible of nodes or modes as far apart as hyperphrygian and mixolydian and of texts so divergent as priests haihooping round David's that is Circe's or what am I saying Cere's altar and David's tip from the stable . . . (U 411).[82]

Stephen's slip of the tongue here has him inserting himself into the religious scene he envisions of priests "haihooping" around Circe's altar by virtue of the haihooping dance he will do later in the brothel. It also inadvertently communicates the ancient conflation of the sexual aspect of the goddess with her maternal aspect. Granting that this constitutes Joyce's intentional fusion of Circe and Ceres, Stephen's verbal stumble from David to Circe to Ceres to David also constructs the inter-gendered chiasm of David-Circe ∞ Ceres-David. David's presence as its masculine term blends the two-sided Hellenic feminine divinity with the masculine Hebraic imperatives for moral circumspection and

---

[81] Gifford relates Benedetto Marcello's rationale for "limiting his setting of Girolamo Giustiniani's Italian paraphrases of the first fifty psalms" to two voices in order to reproduce "the unisonous music of the ancient Hebrews and Greeks." He explains that the composer's distinction between ancient music's power to "affect the 'passions'' and modern music's unevocative "ornamentation" was the basis for his attempt to "clothe 'Ancient simplicity' in a garb of 'modern harmony' so that the settings [of the psalms] would not be 'offensive' to the modern ear," a goal like Joyce's (Gifford 487).

[82] To explain the Greek musical modes Stephen mentions, Gifford shows one of Joyce's narrative goals, the synthesis of innocence and experience: "The two modes . . . are as 'far apart' as B and the G above in a modern scale; the Greeks assumed that particular modes conformed to or aroused particular emotional responses. Aristotle . . . argues that the Lydian mode (and presumably, the Mixolydian) are 'the gentle modes . . . suitable to children of tender age [possessing the elements both of order and education.' The Phrygian (and Hypophrygian) modes, on the other hand, are appropriate to 'Bacchic frenzy and all similar emotions'" (Gifford 487).

for art for cultural sustenance.[83] The two-part life of King David, his wandering youth and his generative middle age also suggest the later Circean union of the "Greek" Stephen and the Jew Bloom.

When Stephen sputters in response to THE CAP's jeers, his inclusion of "[t]he octave" suggests again the structuring figure eight that this male-female, Hebraic-Hellenic chaismatic synthesis traces—with its two elliptical extremes ever making their eternal returns between the different characterological "notes" of Joyce's narrative music. Moreover, the mention of ellipses here switches the reader back again to the villanelle-party memory since, as Rossman notes, the "purified" "enchantment of the heart" Stephen imagines has happened to him in his sleep subtly enfolds its own antithesis.

> During the villanelle episode[,] . . . the phrase 'ellipsoidal ball' [recurs] (P 218). When first used (P 192), [it] . . . expressed a bawdy classroom joke, but [here it] describe[s] the earth that Stephen [rejects,] the connotation of "testicle" ironically suggests [the earthly sexuality] that [he] longs to flee (Rossman 293).

This thought of the earth as a revolving ellipsoidal ball indeed does trigger Stephen's anxiety about his life in *A Portrait*. It comes just as he notices that the dawn is coming, threatening to dissolve his composition in its light, and certain to reawaken the squalid life around him. It is after he finishes the poem, and after his memory of the party[84] where he sang and she danced, that dawn has fully come. Just then, he curls up in a cowl reminiscent of her shawl at the tram and the Virgin's veil, and wishes for his heavenward roseway.

---

[83] David was a Hebrew king who had been forced into a wandering exile as a young man by a hostile king, and who only later came to the throne. The loneliness of his exile led him to compose psalms expressing despair, faith, and thanks to God. Over time they were collected and bound as Israel's hymnal, complete with musical notations. (Series "Give me an authentic voice," First Message, Catalog No. 1441, May 11th, 2003. www. pbcc.org/sermons/morgan/1441.html.).

[84] It is notable here that Greensleeves has a secular-Biblical bivalence since in the late 19th century, its melody was used for the Christmas hymn, "What Child is This?" a hymn describing the deep rest of the Christ child. Its composition by the apostate Henry VIII also resonates with Stephen's identity as a counter-Catholic.

Not only do the images of this scene at daybreak enfold the cowled Stephen back into the feminine "essence" of Emma and the Virgin, it also proleptically enfolds him into the roseate nature of Molly as Gea Tellus. The scene stands as an earlier tableau upon which Joyce etches the later image of the rose-filled room Molly imagines in the "Penelope" episode. Her life-affirming roses oppose Stephen's heaven-bound ones, yet the characters are here also overlain by virtue of their shared fascination with wallpaper patterns. Molly, like Stephen, is wondering if she can fall back to sleep and starts to count the star-like flowers on her wallpaper; ". . . let me see if I can doze off 1 2 3 4 5 what kind of flowers are those they invented like the stars the wallpaper in Lombard street was much nicer . . . " (U642). Her rapture over flowers comes soon after this rhythm of numeric intervals:

> I love flowers id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves . . . fields of oats and wheat . . . and all the fine cattle . . . [and] rivers and lakes and flowers . . . springing up . . . even out of the ditches primroses and violets . . . (642-643).

In effect she is Gea Tellus, the greatest possible ellipse, speaking of the perpetual flux of waves and seasons. Not only does she invoke the fluctuating essence of life with her words, she enacts it with her menstruation; her desire to "swim" in roses assimilates them to her blood, which by the end of the monologue is reprojected as a crimson "sea" (633, 643).

In the final flourish of her monologue, referring to her coming of age in Gibraltar, Molly finally answers the question posed by a song from an opera that she has been singing to herself during the day, "Shall I Wear a White Rose or Shall I Wear a Red?":

> The . . . gardens yes and all the queer little streets and . . . houses and the rosegardens . . . and Gibraltar as a girl where I was a Flower of the mountain yes when I put the rose in my hair . . . or shall I wear a red yes and how he kissed me . . . and then he asked me would I yes to say yes my mountain flower (643-644).

Molly's reference to queer little streets recalls her earlier mention of an actual street in Gibraltar called "Calle las Siete Revueltas" or Street of the Seven Turnings, clearly her version of a serpentine avenue. She places it in the middle of two other "queerly named" streets, "Vilaplana of Santa Maria" and "Governor street" (640). Its placement between the street named after the Virgin and the street named after the king's authority makes it a middle path between the church and the British Empire, the institutional sources of Stephen's shame over his sexual desire and his loathing over his unfulfilled ambition. Indeed, Molly's turning path has figuratively led up to the mountains that one of Stephen's childhood paths also led to; her path is the roseway he prays for. Moreover, the flowing form of Molly's rose-strewn sentences—and of all the sentences of her monologue—show the entire episode to be written in Joyce's serpentine mode. Joyce under-scores the importance of this formal concern in the eight-sentence structure of her monologue; a street with seven turnings would have eight winding legs.

Molly's final imaginative placement of herself in a sexual embrace on a mountain with roses in her hair and everywhere, and with a view of Gibraltar's streets makes her soliloquy both mirror and oppose the last moments of *Marius*. Having been forced up wild mountain pathways by the Roman soldiers, Marius perceives his final days and hours amongst the Christian villagers as being ordered by the heavenly rose of the early church. While he hopes it really will offer him an afterlife, he is happy to have been able to participate in the compassion for others that it generates. His is a skeptical affirmation of religious assent.

Molly's affirmation is her assent to her own generative, flowing powers, and it is her dawning recognition of the immortality she has as the ontological architect of the work of art from which she has emerged. She thus expresses Joyce's sharing in her power to flow, his ability to give artistic life to what he sees as the natural signature of women,

and his power to draw a blueprint for lasting, regenerative cultural achievement. This achievement is prefigured in Stephen's post-bird girl rapture:

> He closed his eyes in . . . sleep. His eyelids trembled as if they felt the vast cyclic movement of the earth and her watchers, trembled as if they felt the strange light of some new world . . . traversed by cloudy shapes and beings. A world, a glimmer, or a flower? Glimmering and trembling . . . an opening flower, it spread in endless succession to itself, breaking in full crimson and unfolding and fading to palest rose, leaf by leaf and wave of light by wave of light, flooding all the heavens with its soft flushes, every flush deeper than [the] other (172).

His soul's perception of a world of his own making, ordered anew by a crimson rose stands in contrast to his earlier perception of his confessional prayers, prayers which "ascended to heaven from his purified heart like perfume streaming upwards from a heart of white rose" (145). This same reddening of the heart is mirrored in the villanelle episode when the "afterglow" of his dream-inspiration "deepen[s] to a rose and ardent light" (P 217). These white and red roses recall and ultimately sexualize Pater's mystical red and white orders of reality. Joyce sketches out this dialectic of red and white roses before it recurs periodically throughout *Ulysses* as the refrain of Molly's song; in the beginning pages of *A Portrait,* Stephen muses on the red and white rose badges worn by the competing academic teams of his class.

At one point, after falling behind in a race to figure sums, and after looking at the white rose flutter on his jacket and then at the "rich-looking" red rose on a classmate's "blue sailor top"

> Stephen felt his own face red too . . . [t]hen all his eagerness passed away and he . . . thought his face must be white because it felt so cool. . . . white roses and red roses. . . . Perhaps a wild rose might be like those colours and he remembered the song about the wild rose blossoms on the little green place (P 12).

Condensed in this passage are Joyce's markers for a "rich" participation in the "feminine" life of the rose: the blue sailor top of his winning classmate encodes the conflation of Aphrodite and the Virgin; Stephen's flushing and blanching face prefigures

the fluxes of blood he shares with his feminine avatars. As in *Marius*, the early positioning of this passage indicates the ordering power the rose has within the narrative.

Joyce's frank treatment of menstruation, raw contour of female life that it is, points to Joyce's movement beyond Pater's refined decadence. At the same time, Joyce faithfully embraces Pater's tracing of literary palimpsests. Yet, the chiasmatic overlays of phrase, character, theme, plot, and structure by which Joyce transports the reader's mind back and forth through and between the texts of *Dubliners*, *A Portrait*, and *Ulysses*, effects a recursive literary metempsychosis that challenges Pater's linear, progressionist view of literature and history. The dramatic irony Joyce creates between his characters' internal states and external conditions is under-girded by the chiasmatic modal irony that lifts them up and carries them forward to their next incarnation or backward to their last.

In creating modern male characters that share in what Joyce viewed as the fluctuating divine feminine essence of archaic goddesses, and in grounding modern female characters in that ancient essence by virtue of their menstruation—the marker of their sexuality—Joyce argues for unshamed and unashamed sex as a vehicle for expanded consciousness. Fundamental to this expansion of mind is Molly Bloom's recovery of a "primitive" innocence that erases the "dark shame" of her menstruation. In making Molly a modern Aphrodite, a flowing feminine form that comes to life in the structure of his art—in slowly revealing her through the "confused forms" of his works—Joyce works to neutralize desire and loathing by aestheticizing them in a chiasmatic rhythm of beauty. He does this by embedding these kinetic emotions—for him, emotions that originate in men's sexual shame and jealous ambition for control—in an artistic mode that establishes the bodily fluxes of women as an originary source of order in the universe. And, where Pater traces the development of "primitive" feminine tropes in art and culture in *Marius* from the time of Apuleius to the beginnings of Christianity and then positions himself

above and beyond it from the developed heights of Victorian reason, Joyce posits a non-linear eternal return back and forth between antiquity and modernity. He creates a self-conscious, modernist literary mode that, because it operates so untraceably within the text and upon the mind of the reader, gives modern people an unmediated access to what he sees as the unselfconscious innocence and ease of "primitive" femininity.

Unlike Pater, Joyce does not rely on the ritual forms that have come down through history; rather he creates new rites for modern people such that they can bypass the straight line of history and access the "primitive" through the modal freedom he offers. For Joyce, participating in his modern artistic ritual form allows the reader to gradually and profoundly re-perceive the realities and rhythms of the mind and the body. No longer compelled to make self-conscious reversions to unscientific antiquarianisms, once-beleaguered moderns can see the world in this new rosy light and find the freedom and rest they naturally seek.

Chapter Four: Joyce, Levy-Bruhl, and Woman as Modern Primitive

Just as Joyce makes of Molly Bloom a palimpsest upon which the female—and sometimes, male—characters of his works are traced and retraced, so does he intermix previous authors' Aphrodites through the tiers of his layered literary surface. Joyce's reverent yet corrective amplification of the central yet sublimated sexuality in Pater's works and of the liminal power of love in *Prometheus Unbound* is also evident in his mimicking rehabilitation of Homer's outlaw goddess. Thus, the serpentine sexuality of his un-Paterian Aphrodite is traced over the earthiness with which he grounds Shelley's ethereal divinity. And, the sympathy Joyce evinces for Molly's marital and national infidelity constitutes a challenge to Homer's mocking marginalization of the unfaithful, Trojan-loving goddess; because Homer's antique work is one of the principal literary sources for her mythos, Joyce's inverted homage to it sets the ironic pattern to follow for his treatments of the other authors. Ultimately, Joyce surpasses Shelley's and Pater's romantic impulses to transcend personally and culturally to a realm of infinite freedom through intellectualized aesthetic liberation; instead, he reverses and then concretely "infinitizes" Pater's notion of the inevitable and bittersweet historical progression towards cultural decadence. He does this by enacting a chiasmatic narrative labyrinth looping back and forth between modern aesthetic self-consciousness and "primitive" sexual innocence. For Joyce, this synthesis of art and life requires the immanent sexualized presence of the earthly feminine, an anthropologically determined "field of force" that he studied and that provides the dynamism of his modal art (Lévy-Bruhl 369).

In this chapter, then, I will limn out another layer of Joyce's Aphrodite/Molly by studying the way he immerses these and other artists' Aphrodites in an anthropologically derived "primitivity." I will argue that in using so many versions of the goddess, Joyce

employs the concept of "collective representation," a psychological concept developed by the early twentieth-century anthropological thinker, Lucien Lévy-Bruhl, to explain the ontological foundations of "primitive" thought (35-38). Moreover, I will demonstrate how Joyce constructs his characterization of Molly such that she embodies and enacts the particular mental habits Lévy-Bruhl painstakingly catalogs from among the ethnographically studied peoples of his day.

In his 1910 book, *How Natives Think*, Lévy-Bruhl defined collective representations as the mystical "group-ideas" of the undeveloped peoples of the world (369). According to Lévy-Bruhl, the fact that these representations were suspended in a cognitive network of unbounded mystical connections made such ideas ontologically resistant to modern logic. This mystical ontology accounted for "primitives'" insistence on their unmediated existential identity with other people, with geographical features, with animals, with heavenly bodies, etc. Naming this ontological framework, the "law of participation," Lévy-Bruhl argued that the native mind had little use for the Aristotelian "law of contradiction," the logical rule of identity that establishes that A=A, and not B. Lévy-Bruhl's aim was to explain to confused and disdainful Western observers why aboriginal people, obeying the law of participation, so often violated this logical rule (76-78).

A pioneer of cultural relativism, Lévy-Bruhl declared invalid the Darwinist evolutionist arguments that individual aboriginals' minds were less advanced than those of "civilized" people, since these conclusions were based on projections of Western ontological and epistemological assumptions. He contended rather that because aboriginal ontology was fundamentally mystical, it gave rise to a mystical epistemology that was not geared toward discerning objective facts and abstractly classifying phenomena. For him, it was not the case that aboriginal people were incapable of logical

thought, but rather that they were indifferent to it. Conversely, people in developed societies had mystical ideas, but such ideas, he thought, had atrophied with the advent of more complex technology and social organization. So, while Lévy-Bruhl believed all peoples to exist along an ontological spectrum from more or less mystical to more or less logical—and that the logical outlook was superior—he disputed the Victorian anthropological consensus that aboriginals were constitutionally mentally deficient. And, given that the Irish were sometimes categorized by British anthropologists as being among the world's "savage" peoples, it is not surprising that Joyce took an interest in the deeper look Lévy-Bruhl took into the "native" mind.[85] Since, in *Finnegans Wake*, Lévy-Bruhl's name appears "reborn" as various iterations of a hyphenated L___-B____ name, it not only playfully honors the man, but it also narratively enacts one of the cornerstone ontological beliefs of the "primitive" people discussed in his works—reincarnation (FW 150-151). I will argue that because reincarnation of character is a cornerstone of Joyce's fiction, its pervasiveness in his texts attests to the significance of Lévy-Bruhl's theories to Joyce.

Finally, I will argue that, in spite of Joyce's enmity toward the colonialist biases of the anthropology of his day, he seized on Lévy-Bruhl's idea of mythic figures—particularly those of the ancient Greeks—as collective mental forms that had evolved historically as intermediaries between the purely participatory collective representations of the "primitive" mind and the objective facts of the logical mind. Thus, rather than

[85] See George Stocking's treatment in *Victorian Anthropology* of the Victorian insistence on sexual continence and "self-improvement" as central to "racial development," and of the vestigial "rural primitivism" present on the "Celtic fringe" of British civilization (Stocking 217, 213, 224-233). In his discussion of Herbert Spencer's "Primitive Man—Emotional" and "Primitive Man—Intellectual," Stocking shows Spencer's inclusion of the Irish in his treatise on "lesser" peoples: "Unable to conceive the future, thoughtlessly absorbed in the present, uncivilized man—like the 'improvident Irishman'—was full of 'childish mirthfulness.' Intolerant of restraint, vain and vengeful, driven by a strong but irregular 'philoprogenitiveness,' his 'moral nature' was best judged by his 'habitual behavior to women'—which was 'frequently brutal' and at best unsympathetic" (225).

simply poetically likening Molly Bloom to Aphrodite, Joyce makes of her an epistemological conduit back to the "primitive" mentality from which the goddess emerged as a mythic figure. In its ironic conflation of its reincarnating narrative form with its textual subject of reincarnation, Joyce's anthropological treatment of Aphrodite/Molly makes bold the outlines of his treatment of Pater's romantic goddess: it gives added force and purpose to the ironic mode by which Joyce sexualized and re-dynamized Paterian cultural movement, redirecting it back to its source.

By configuring Molly such that she both represents a complex mystical figure and enacts the mystical "primitive" mindset that can perceive that figure, Joyce displays artistically what he sees as the fluid ontological signature of femininity that originally grounded "primitive" Greek religion. I argue that though he was sympathetic to women's oppression, Joyce's proffer of liberating participation in women's essence, translated as it is into what he calls his "language of flow," is ultimately his statement against the liberated "new woman." Joyce's object is rather to revalue women's sexuality and reproductive power such that it becomes again the same cultural source it was for what he ostensibly presumes were the male culture makers of "primitive" Greece. Implicit to this revaluation is his suggestion that women stay home and be appreciated and used as raw material for a renewed, love-enabled, man-made culture.

THE METEMPSYCHOSIS OF MOLLY BLOOM

When Molly Bloom first appears in *Ulysses* in the "Calypso" episode, her most noticeable characteristics are her unsophisticated mind and her voluptuous body. Her first utterance is not even a word, but rather it is her gutteral, half-asleep response, "mn," to Bloom asking her whether she wants anything for breakfast (U 46). Her participation in animal existence is slyly signaled here, since just before Bloom goes upstairs from the kitchen to call to her, he offers a dish of milk to the cat and gets a similar response from

the animal: "Mrkgnao!" (45). Bloom's cogitations about the cat reflect some of the marital issues Bloom has with Molly; from being interested in how she thinks, to "the white button under the butt of her tail," to his own sadomasochistic sexual desires:

> They call them stupid. They understand what we say better than we understand them. She understands all she wants to. Vindictive too. Cruel. Her nature. Curious mice never squeal. Seem to like it. . . . . (45).

This passage also foreshadows what is later revealed about what Molly wants and about how well she sees through Bloom's self-censored, late-night recounting of his day. Still and yet, in spite of his sympathy, Bloom teases the cat about being afraid of chickens, saying "Afraid of the chookchooks. I never saw such a stupid pussens as the pussens" (45). Once the cat is busy lapping up the milk, and after Bloom thinks about the folk taboo against cutting cat whiskers, the paragraph that follows effects the narrative transmigration from cat's soul to woman's that is here at the heart of Molly's participation in animal life:

> He listened to her licking lap. Ham and eggs, no. No good eggs with this drouth. . . . Better a pork kidney at Dlugacz's. While the kettle is boiling. She lapped slower, then licking the saucer clean. Why are their tongues so rough? To lap better, all porous holes. Nothing she can eat? He glanced round him. No.
>
> On quietly creaky boots he went up the staircase to the hall, paused by the bedroom door. She might like something tasty. Thin bread and butter she likes in the morning. Still perhaps: once in a way (46)

The narrative shift of the subject of Bloom's thoughts from the cat to Molly is only understood after it becomes clear in the second paragraph that the "she" whose hunger he is wondering about is Molly and not the cat. Not only does this slippage of subject accomplish a glancing textual conflation, it is embedded so subtly into the text that it establishes a mystical ontology of contradictory existential identifications within the text.

By the end of the novel, the many reincarnations of Molly—from animal to human to nymph to statue to living goddess—are at the center of an extended network of

other illogical conflations of character. Once readers are immersed in the textual reality created by this participatory ontology, they gain access to a "primitive" epistemology that eventually suspends their logical impulses to notice Joyce's violations of the law of contradiction. Moreover, Bloom models his capacity to be a "primitive modern" in his oscillation between untrue folk wisdom about cats' whiskers and the science of the structure of their tongues. It is significant that he is able to span this cognitive divide by virtue of his desire to participate in his wife's ontological field of force by serving her.

Bloom's cognitive transmigration back to the ancient Aphrodite is suggested in this episode in his mental movement during his walk to the butcher's shop from Ireland to Gibraltar to the mysterious East, the direction from which the goddess traditionally comes. Bloom's mind then flashes to a popular pantomime that played in Dublin in 1873 called *Turko the Terrible; or, The Fairy Roses*, a show the "frame [of which] was essentially a world of fairy-tale metamorphoses and transformations—as King Turko . . . and his court enjoyed the magic potential of the Fairy Rose" (Gifford 18). Joyce's narrative imperative to synthesize the Hellenic with the Hebraic comes into play in Bloom's mental movement when his mind wanders further: first he travels from his fantasy ramble through a modern-day Turkish city to a Zionist-based effort, called Agendath Netaim, to purchase land from the Turkish government and plant orange and citron groves and melon fields; then he moves from his rumination on this modern, history-evoking utopianist endeavor back to the realm of myth and legend when he thinks of the part the citron plays in the ritual of Sukkoth, the ancient Hebrew harvest festival commemorating the Israelites passage through the wilderness. In this movement Joyce seems to work from Lévy-Bruhl's dictum that both ancient Greek myths and Biblical stories were "vehicles designed to secure a [participatory] communion which ha[d] ceased to be a living reality" for the "primitive" societies from which the Hebrews and

the Greeks emerged (Lévy-Bruhl 368-369). As Bloom returns to the present, thinking of a vendor in Dublin who imports the ritual fruit, and of its exporters far away:

> Silverpowdered olivetrees. Quiet long day: pruning, ripening. Olives are packed in jars, eh? I have a few left from Andrews. . . . Oranges in tissue paper packed in crates. Citrons too. . . . Nice to hold, cool waxen fruit, hold in the hand, lift it to the nostrils and smell the perfume. Like that, heavy, sweet, wild perfume. Always the same, year after year. They fetched high prices too, Moisel told me. . . . Must be without flaw, he said. Coming all that way: Spain, Gibraltar, Mediterranean, the Levant (U 49).

Not only does the fruit refer to a people's ritual remembrance of their original "wildness," the fruit itself embodies that wildness in its perfume. Interestingly, although Bloom is thinking about their importation into Ireland, his mind moves directionally back to the middle east as he follows their trail; he traces a sort of genealogical geographic transmigration of Joyce's Aphrodite from Ireland to Molly's mother's home country, Spain, to Molly's original home, Gibraltar, to Aphrodite's place of birth in Mediterranean Cyprus, to the middle eastern cradle from which Aphrodite's syncretic progenitors came.

In between Bloom's reverie of himself on Turkish streets and his sensory memory of the traveling citron, he passes Saint Joseph's National school and hears the boys inside first recite their ABCs and then their geography lesson. They list three small islands off the west coast: "Inishturk. Inishark. Inishboffin," islands whose names translate respectively to "the boar's island," "the ox's island," and "the island of the white cow" (U 48, Gifford 73). The name of the first island creates a phonological link between Turkey and Ireland, while the meanings of all of their names conjure up images from folktales of magical animals and of the "primitive" Celts who once participated in their animal existence. Bloom's own feelings of participation in the land are suggested when, after he says to himself, "At their joggerfry. Mine. Slieve Bloom,"—"slieve" translating to "mountain" and referring to an actual Irish mountain range (U 48, Gifford 73). Joyce inserts himself into this participation in that the three islands he chooses for this passage

are, according to Gifford, located "off a small area of Galway called 'Joyce's Country'" (73).

This series of switchbacks, from Ireland to Turkey to Ireland and then to the Levant, sends an early signal of Joyce's intention in the novel of moving the modern mind infinitely back and forth from its present sophistication to its primitive roots. His choice to incorporate the islands near Galway into his narrative suggest his own return to his roots by way of his participation in the more authentically Irish, that is, more "primitive," mind of his sexy Galway-born wife, Nora Barnacle—the model for his Aphrodite, Molly Bloom. To be sure, the three animals of the islands' names—the boar, the ox, and the cow—are animals traditionally associated with emanations of the great goddess in Greek and Celtic myth and legend.

In "Calypso" Joyce even picks up on a previously established, veiled representation of Aphrodite as a goat-associated goddess when he has Bloom think about Molly's breasts as he gazes upon her recumbent, breakfasting body:

> She set the brasses jingling as she raised herself briskly, an elbow on the pillow. He looked calmly down on her bulk and between her large soft bubs, sloping within her nightdress like a shegoat's udder. The warmth of her couched body rose on the air, mingling with the fragrance of the tea she poured (U 52).

This image of Molly as partially goat-bodied vaguely calls up Buck Mulligan's lewd remark in the "Telemachus" episode that "red-headed women buck like goats," alluding meta-narratively to Aphrodite's traditional depiction as a sexy redhead, and to her more ancient Levantine association with goats (18).[86] Thus, even before Bloom uses the nymph in the picture over their bed as his exemplar for explaining metempsychosis to Molly—the nymph who later, in "Circe," becomes the cracked plaster nun statue out of which

[86] Because of her provenance from Cyprus, an island named for its rich copper mines, Aphrodite is traditionally signified by her copper-colored hair. Joyce knew of this association from his study of the entry on Aphrodite in the 11th edition of the *Encyclopædia Britannica*.

Molly as Venus in Furs is narratively hatched—the ground is laid for Molly's rebirth as Aphrodite.

During the "Calypso" dialogue between the Blooms, Joyce deftly mixes his subject, reincarnation, with his transmigrating narrative form when first he transfers to Molly the cunning simplicity of the cat's mind and desires. Her two calls of "Poldy!" to Bloom, summoning him first to bring up the mail and then to "Hurry up with that tea" both mirror the cat's two cries for her milk in that they also both are punctuated with exclamation points: "Mkgnao!" and "Mrkrgnao!" (50-51, 45). Once the tea tray arrives, her response is again similar to the cat's to her milk dish: like the cat's "Gurrhr!," as she "run[s] to lap," Molly's response to the tea before her is one of irritated pleasure: "What a time you were!" (46, 51). Moreover, once Bloom hands her the mail, she plays a game of cat and mouse with him as she hides or feigns to hide the letter from Blazes Boylan that announces his plan to arrive at 4:00 that afternoon for extramarital sex. When she hides it unopened under her pillow as Bloom has his back half-turned away, she appears to feign hiding it since she knows that he knows she has it. After he returns from the kitchen with the tea, he notices "a strip of torn envelope peep[ing] from under the dimpled pillow" (52). On his way out, like a mouse that seems to like it, Bloom "stay[s] to straighten the bedspread," as if preparing it for the tryst, and asks unnecessarily who the letter is from (52). And, suggestive perhaps of an ongoing guessing-game in which he tries with intermittent success to please her, Molly eats the bread and butter slices on the tray, food he has brought up to her in spite of what he had taken to be her negative grunt at its offer.

The Blooms conversation upstages this shadow-play backdrop, especially after Bloom responds to Molly's nonverbal gesture to hand her something she is pointing at. Bloom searches at the end of the bed for whatever it is, finally finding it where it, a book, has fallen under the bed and is leaning against her chamberpot. As he looks for it, Bloom,

clearly ready to perform what is to him a regular service of explaining a difficult passage of her reading to her, pauses to enjoy picking up and moving her soiled drawers from the bed. As he searches she directs him with, "No: that book" and "It must have fell down," her grammar signaling her lack of education. Once he finds it, their exchange about metempsychosis begins:

> —. . . There's a word I wanted to ask you.
> She swallowed her draught of tea . . . and . . . began to search the text with the hairpin till she reached the word.
> —Met him what? He asked.
> —Here, she said. What does that mean?
> He leaned downward and read near her polished thumbnail.
> —Metempsychosis?
> —Yes. Who's he when he's at home?
> —Metempsychosis, he said, frowning. It's Greek: from the Greek. That means the transmigration of souls.
> —O, rocks! She said. Tell us in plain words (52).

There is a pause in the dialogue as the narration conveys the thoughts the word brings up in Bloom's mind. He thinks, "[t]hat we live after death. Our souls. That a man's soul after he dies, ... Reincarnation: that's the word" (53). Then after asking about the book that the word is in—a novel about a woman trapped in a circus and abused by its ringmaster—and after hearing Molly's unselfconscious complaint about it not having any good "smutty" parts, he begins in earnest his explanation (53). He says, "some people believe . . . that we go on living in another body after death, that we lived before. They call it reincarnation. That we all lived before on the earth thousands of years ago or some other planet. They say we have forgotten it. Some say they remember their past lives" (53).

By having Molly find her place in the book with a hairpin or painted fingertip, Joyce associates her with beauty and sex, and by extension, with intellectual simplicity. He indicates that Bloom sees that she does not yet really understand when the narrative

reads next that "the sluggish cream wound curdling spirals through her tea. Better remind her of the word: metempsychosis. An example would be better. An example?"(53). Casting about the room for something to serve as an example, Bloom/narrator looks above the bed at the picture hanging over it and thinks/narrates:

> *The Bath of the Nymph* over the bed. Given away with the Easter number of *Photo Bits*: splendid masterpiece in art colours. Tea before you put milk in. Not unlike her with her hair down: slimmer. She said it would look nice over the bed. Naked nymphs: Greece: and for instance all the people that lived then (53).

Not only is the novel's first correspondence made between the nymph and Molly when Bloom notes their resemblance to one another; the metaphor of milky tea as Molly's clouded mind is extended to the clearer "primitive" minds of "all the people that lived then" and believed in things like reincarnated nymphs. The suggestion is perhaps that before the milk of modern complexity was put in, simple "primitive" minds were not occluded by civilized shame over nakedness and sexuality that makes people crave "smutty parts" in books. Even Bloom's thought "Not unlike her with her hair down" could be read as a comparison of the clear tea to her "primitive" mind before she performs cultural acts like putting her hair up. Bloom continues, "Metempsychosis . . . is what the ancient Greeks called it. They used to believe you could be changed into an animal or a tree, for instance. What they called nymphs, for example" (53). The conversation ends abruptly as Molly "gaze[s] straight before her," "cease[s] to stir up the sugar," and smells the smoke of the burning kidney Bloom has left cooking on the stove (53).

The episode returns to its focus on Bloom's thoughts as he rushes back downstairs to eat his breakfast and then go the outhouse. It closes with him sitting in the "jakes," having a bowel movement while fantasizing about writing a fictional "sketch" for a weekly digest; he would sign it "Mr and Mrs L. M. Bloom," giving Molly co-authorship

because he would use the words she would say moment to moment. This line of thought prompts him to remember when, the morning after she first met Boylan at the dance, he thought to time her as she got dressed: "9.15 did Roberts pay you yet? 9.20. What had Gretta Conroy on? 9.23. What possessed me to buy this comb? 9.24. I'm swelled after that cabbage" (56). He then remembers their conversation that morning:

> Morning after the bazaar dance when May's band played Ponchielli's dance of the hours. Explain that: morning hours, noon, then evening coming on, then night hours. Washing her teeth. That was the first night. Her head dancing. Her fansticks clicking. Is that Boylan well off? He has money. Why? I noticed he had a good rich smell off his breath dancing. . . .
>
> Evening hours, girls in grey gauze. Night hours then: black with daggers and eyemasks. Poetical idea: pink, then golden, then grey, then black. Still, true to life also. Day: then the night (57).

This outhouse reverie pulls the narrative back to Boylan. And again, her feline cruelty shows as she asks Bloom what he knows about Boylan as she scrutinizes her body and vanity items with Boylan's approval in mind.

The passage also ironically points to the way Joyce, the semi-autobiographical author, sketches out the form and content of *Ulysses*, enfolding as he does the novel's flowing paradoxical play of theme, characterization, and storyline into a condensed code of shared character and quality. He does this first by setting up the collective representation of Molly that the reader will come to experience as implicating, among other characters, May Dedalus and Gretta Conroy. And Joyce suggests the notion of the cycles of life so essential to the "primitive" religious outlook when he staggers the order of the Hours: first they appear in their normal order from morning until night; then the evening Hours begin a second half-sequence which breaks off with the nighttime Hours; this incomplete sequence is then picked up again, beginning with the original pink dawn Hours all the way though again to the black night Hours. Moreover, the cycles of birth, death, and reincarnation suggested by the reference to May's band playing Ponchielli's

"Dance of the Hours" is an Hellenic allusion to the movement of the seasons. It is here intertwined with the Hebraic notion of ghostly resurrection after death since it resonates with Stephen's imaginative association in "Telemachus" of the ghost of his mother, May, with the sacred Catholic music for the dying that is sung by a heavenly choir—May's band—whenever he "sees" her. Since the Hours are Aphrodite's attendants, and since the text hallucinates the whores in "Circe" as performing their sacred dance just before May appears to Stephen and Bloom, the Hellenic-Hebraic cross-participation of Molly, May, Bloom, Stephen, the prostitutes, the Hours, and Aphrodite is encrypted into this brief passage. The link between Molly, Aphrodite, the Hours, and the prostitutes with May Dedalus is further strengthened here in the evocation of May's own youthful, dancing loveliness; this link is made by the text's care to display Molly's fan and comb, personal items that the reader already knows the young May Dedalus also took to dances and shows. Joyce accomplishes a visual participation between the female characters throughout the novel by means of the way that their clothes, food, underwear, and other intimate items reprise the symbolic colors of the Hours costumes. The mystical narrative connections between all of these themes and characters are also solidified by the fact that one of the shows May Dedalus enjoyed the most as a girl was *Turko the Terrible*, the show Bloom thinks of earlier in the episode. It is through the memory of his mother in "Telemachus" that the reader has access to the character of May Dedalus. Her implication in this passage in "Calypso" foreshadows his mind's struggle and possible liberation, a central theme of the novel, since, when the whores become the Hours and dance with him in the "Circe" episode, his mother's ghostly appearance ends the dance, and counter-intuitively gives him rebirth.

Stephen himself is absent from the "Calypso" episode, but perhaps only as un-reborn potential, since the presence of *Turko the Terrible* in "Calypso" calls to mind

Stephen's recall of the show as one of his mother's favorites in "Telemachus," and his repetition to himself of a verse of one of its songs:

> I am the boy
> That can enjoy
> Invisibility (9).

Stephen's invisibility seems also "present" in "Calypso" in that the episode carries a strong resonance of the literary imperatives of Walter Pater, first seen in the "Proteus" episode. In "Proteus," an isolated Stephen considers the "ineluctable modality of the visible" and compares himself to one of Pater's biographical subjects, the Renaissance-era humanist, Pico della Mirandola (31, 34). Joyce's choice in "Calypso" of Ponchielli's opera about a wife's infidelity, entitled *La Gioconda*, as a principal, novel-wide frame for these characters' participation, subtly refers to Pater's other *Renaissance* sketch, *Leonardo da Vinci*, the painter of "La Gioconda," the "Mona Lisa." Stephen's likening of his ambitions and fortunes to those of the fame-starved but ultimately humiliated and little-known polymath, Pico, stands in contrast to Joyce's actual fame for his literary treatment of the ancient languages and cultures Pico studied, and to Joyce's ultimate artistic overcoming of his early public and personal humiliations. Gifford informs that Pico's "mastery of Greek, Latin, Hebrew, and Arabic" gave rise to the hubris that is evident in the title of one of his theses, *On Everything That Can Be Known* (Gifford 51). He adds, "Stephen's pretension is like Pico's in that Pico at twenty-three is described as 'full of pryde' . . . [and as having] set out to publicize the scope and breadth of his obscure and esoteric learning" (51). Thus, Stephen's failures are reborn in Joyce's successful novel when, in "Calypso," Joyce lays the groundwork for the mystical ontological network of Molly's collective representation by intermixing images from the cultural groups associated with the languages Pico knew.

And, just as Pater's essay on Leonardo makes the artist known by exploring his own participation in his representation of the wife of Il Giocondo, so does Joyce make himself known through Stephen's, Bloom's, and his own participation in his representation of Molly Bloom. As Stephen flagellates himself over his own obscurity and pride in "Proteus," his budding participation in Molly's being—already established in *A Portrait* with their shared interest in rose-patterned wallpaper—is further developed by the presence in Stephen's diction of Molly's "Penelopean" "Os":

> Reading two pages apiece of seven books every night, eh? I was young. You bowed to yourself in the mirror, stepping forward to applause earnestly, striking face. Hurray for the Goddamned idiot! Hray! No-one saw: tell no-one. Books you were going to write with letters for titles. Have you read his F? O yes, but I prefer Q. Yes, but W is wonderful. O yes, W. Remember your epiphanies written on green oval leaves, deeply deep, copies to be sent if you died to all the great libraries of the world, including Alexandria? Someone was to read them there after a few thousand years . . . . Pico della Mirandola like. . . . When one reads these strange pages of one long gone one feels that one is at one with one who once . . .(U 34).

Here, and elsewhere in the episode, Molly's signature "O" appears when Stephen's mind, frustrated at not being a successful writer, wanders to his frustrated feelings: his loneliness, his rage over the oppression of the Irish and the empty promises of religion, his hunger and poverty, his sexual desire. These feelings lead him in a circle back to his ambition to write and make these feelings and conditions known. The last line of this paragraph about "one [being] at one with one" strongly suggests Joyce's deliberate effort to overturn the law of contradiction and to reintroduce the law of participation.

Molly's question to Bloom about what Gretta Conroy wore does more than remind the reader that at least since *Dubliners*, Joyce had been sketching out the contours of his collective representation of his re-sexualized, post-Victorian feminine principle; the question also suggests the moment in *The Dead* when Gabriel perceives the blue and salmon-colored panels of Gretta's dress as black and white, a perception of the form

behind the content that prompts him to ask himself what a woman at the top of the stairs is a symbol of. Even the detail of her fish-colored dress hints at Aphrodite's emergence from the sea, her associations with marine animals, and her ancient standing as guiding star/patroness of sailors. Molly's location upstairs—either in the house or in Bloom's worshipping imagination—throughout *Ulysse*s also attests to her being at one with Gretta. Moreover, the formal alternation suggested in *The Dead* by the black and white dress panels, as well as by the staircase Gretta is about to descend as Gabriel gazes up at her, is an early expression of the Paterian-influenced template of feminine flux that is central to Joyce's evolving collective representation of Molly/Aphrodite.

When Gabriel breaks out of his ardent, self-absorbed estrangement from Gretta by participating in her memory of Michael Furey, it is a moment of the same mystical sharing Joyce introduces in "Calypso" between himself, an idealistic "invisible" boy, and a husband who must go out to be let in. Stephen's self-description in *A Portrait* as having risen from the grave of boyhood not only aligns him with Michael Furey, but it also identifies him with his ghostly mother, a woman whose youth he finds buried in her drawer of baubles and dance cards. This association of Stephen further invisibly interpolates him into "Calypso's" sketch of the novel and its wider fictional context. Because images of May Dedalus, both young and ghostly, are closer to Molly's collective representation, it is principally through his participation in his mother's life and death that he is returned again to the epicenter of the field of force of Joyce's earthly Aphrodite.

THE EVOLUTIONS OF APHRODITE

Joyce's use of Aphrodite as a primitive figure seems inspired not only by Lévy-Bruhl, but also by Walter Pater's researches into the archeology and history of Ancient Greek art. Pater relied heavily on E.B. Tylor's theory of the evolution of early human religion to develop his argument for the moral value of archaic earth goddess worship as

it is evidenced in Greek art. One of the founders of academic anthropology, Tylor developed a three-part system that had "primitive" humans first practicing simple animism, then progressing to a mystical stage of ritual interaction with nature and of the myth-making that grew out of that ritual, and finally reaching a third "ethical," anthropomorphizing phase (Keefe 73-75). Pater saw all three stages as ultimately based on the human fear of death; in his schema, the bittersweet ritual and myth of Demeter and Persephone, developed at the beginning of the second phase, had offered solace to the ancient Greeks and was capable of offering moral repose to addled moderns.

For Pater, it was in the third, ethical phase, that "sculptors t[ook] over the gods and heroes of [myth] and prod[ded] them toward universality, kneading them into symbols of spirituality—of pity, of divine grief, of the possibility of [cyclical] resurrection" (74-75). Pater's view was also much influenced by the work of J.J. Winckelmann, the 18th century pioneer of art history who set the standard for neo-classical taste in the century after his death. Winckelmann developed the four periods of ancient art that are still used by art historians: the "ancient," or archaic period lasting from the end of the seventh century BC through the sixth century BC; the classic period of most of the fifth century BC; the late classic period of the fourth century BC; and lastly, the Hellenistic period which began at around 300 BC and ended in 31 BC (Havelock 40).

In a chapter of his monumental book, *The History of Ancient Art* called "The Rise and Fall of Greek Art, in which Four Periods and Four Styles can be Determined," Winckelmann argued that art reached its highest expression in the highly idealized sculpture of Pheidias during the "classic" period (41). Havelock explains Winckelmann's aesthetic criteria:

> . . . the second style [the classic] achieved true greatness because of Pheidias and should be called Grand and Lofty. This style, which Winckelmann based on Platonic theory, incorporates a beauty reached without the aid of the senses; it is free from emotion and is like an idea generated in a lofty understanding and in a happy imagination. The third style, which flourished from the time of Praxiteles to that of Lysippos and Apelles, was still ideal but acquired new qualities of [natural] charm, grace, and pleasingness. It can be named Beautiful. [After this third period] art inevitably began to decline into a fourth style, that of the imitators, 'until art bowed itself to its fall' (41).

Havelock notes that Winckelmann places the sculptor and philosopher, Polykleites in the second period, ranking him near Pheidias in greatness, not least because he, like Pheidias, sculpted mostly male subjects (41).

Winckelmann's preference for male figures came from a combination of his homosexuality and his shared belief with Plato that, because possessed of bodies superior in strength and integrity to women's, only men could achieve spiritual perfection (http://www.infopt.demon.co.uk/winckelm.htm). In one of a series of essays in Gay *History and Literature*, Rictor Norton, Ph.D. quotes Winckelmann on the relationship between appreciating male beauty and taste:

> As it is confessedly the beauty of man which is to be conceived under one general idea, so I have noticed that those who are observant of beauty only in women, and are moved little or not at all by the beauty of men, seldom have an impartial, vital, inborn instinct for beauty in art. To [them] the beauty of Greek art will ever seem wanting, because its supreme beauty is rather male than female. But the beauty of art demands a higher sensibility than the beauty of nature, because the beauty of art, like tears shed at a play, gives no pain, is without life and must be awakened and repaired by culture (http://www.infopt.demon.co.uk/winckelm.htm).

While Pheidias sculpted mostly male divinities, and while Polykleitos almost exclusively sculpted highly conceptualized statues of male "gods, heroes, and athletes," the sculptor Praxiteles ostensibly seems to have brought on the declining third period by virtue of the almost exclusively female figures he sculpted (Havelock 41). Havelock describes the work of Praxiteles as

> [d]epict[ing] statues of divinities . . . [that] are overwhelmingly representations of a female goddess, Aphrodite. The subjects of most of his other works are women, either goddesses, such as Demeter, Artemis, or Hera, or portraits, including those of the [Athenian courtesan] Phryne[, his mistress] (41).

While Winckelmann never condemns Praxiteles' works as immoral, but only notes that his naturalism expresses less than ideal beauty and appeals much to the senses, the first generation of British humanist art historians to interpret his theories attached moral judgments on "sensuous" sculptures of female figures—especially the most famous, Praxiteles' Knidian Aphrodite (Turner 43-60).[87]

The most influential of these early Victorian critics was Sir Joshua Reynolds, who between 1769 and 1790 delivered a series of lectures he called, *Discourses*, to the royal Academy of Art. Reynolds emphasized even more than Winckelmann the importance of the general and the intellectual in art, eschewing Winckelmann's insistence also on the importance of selectively representing, or refining, nature (43). In 1816, when a group of British artists and critics were asked to evaluate the Elgin marbles for purchase by the British Museum, many among them opposed the trend toward the ideal in public taste and, Turner points out, had to argue against the well-established ideas of Reynolds to win the day (45). A mid-Victorian counter-backlash occurred, ultimately led by the son of one of the 1816 critics, Richard Westmacott, and the work of Praxiteles was again widely held to be morally objectionable and artistically deficient (47). Turner describes the younger Westmacott's ideas and motivations:

> What Winckelmann had described as an aesthetic and political decline, Westmacott interpreted . . . in terms of moral decadence, with Praxiteles as the chief villain. To no small extent Westmacott intended his criticism not only to illustrate the character of Greek art but also to prescribe rules for contemporary

[87] Havelock explains that during the Hellenistic period, Praxiteles' statue of the naked Aphrodite, bought by the people of the island of Knidos during the late classical period, became one of the most famous, most beloved, and most copied pieces of art in the ancient world. Many of the "degenerate" Hellenistic statues of Aphrodite are clearly influenced by the famous statue (Havelock 4-5, 9-13).

> sculptures. He was particularly interested in driving sensuality from mid-century British sculpture (48-49).

This prescriptive stance was upheld through the last quarter of the century and into the early decades of the twentieth century as "a device for combating both realism and formlessness in contemporary art and for championing collective rather than individualistic values in artistic creation" (52).

Yet, one critic in the last quarter of the century, Walter Copeland Perry, reinterpreted the Knidian Aphrodite in such a way that Praxiteles was rehabilitated and allowed back into the fold of morally acceptable Greek sculptors. In 1882, Perry wrote that the statue "stood 'before the mind's eye solely as the highest representation of the loveliness of woman, without any higher attribute of mind or character, and incapable of inspiring any sublime or heroic sentiment'" (52). Turner elaborates Perry's argument:

> Such simple, unadorned female loveliness was in itself a positive good because Praxiteles had avoided the portrayal of female sensuality and had rather delineated 'the beauty of tender, loving, or pathetic emotions, expressed in graceful forms and lovely features (52).

These arguments were all couched in the larger debate that raged through the entire century between the humanists and the traditionalists over the relative cultural value of the Hellenic and Hebraic traditions.

When Walter Pater first weighed in on this debate during the 1860s, he stood boldly on the side of the individual's sensory perception as a guide to living aesthetically, using the unfettered freedom of the Greek spirit as his model. His 1868 collection of essays on Renaissance artists included a sketch of Winckelmann—classified anachronistically as a man of the Renaissance alongside Pico della Mirandola and da Vinci. In it, Pater worked to revive Winckelmann's ideas about representing nature without coarseness. But after being intensely criticized for encouraging Britain's young men to be selfish and solipsistic at the very least, Pater "asceticized" his aestheticist

views in the 1880s with the publication of his novel of moderation, *Marius the Epicurean*. In his posthumously published, *Greek Studies*, Pater discussed Greek sculpture at length and also expressed his chastened view that the "worship of sorrow" implicit to archaic earth goddess religion was and continued to be a sustaining source of morality for modern culture.

From an art historical perspective, it is surprising that in his discussion of the progression of Greek art in a chapter of *Greek Studies* called, "The Beginnings of Greek Sculpture," Pater never mentions the late classic Knidian Aphrodite; instead, he fixes on the late Hellenistic Melian Aphrodite, commonly known as the Venus de Milo, as the ultimate synthesis of the ideal and the natural (Pater 218-223). This is an odd choice for his discussion of artistic evolution since the statue was sculpted in a period so distant in time from the early origins of Aphrodisian cult practice on Cyprus he is discussing, and so distant even from the classic period during which ideal sculpture was supposed to have reached its zenith. Choosing the work from Melos as his exemplar was a safer cultural choice though, since the Knidia was so controversial during the 1870s—the decade during which he gave many of the lectures that were compiled as the *Greek Studies*. Indeed, Havelock reports that in 1872—the year Pater emended his "Conclusion" essay in *The Renaissance*—Pater declared elsewhere that the half-clothed, less alluring Melian goddess/statue had "advanced the art of sculpture 'one step into the mystical Christian age'" (Havelock 94). In this choice of statue for his lecture and in this statement, Pater seems to begin the careful censorship of any hints at sexual freedom in his works, a shift by which he tried to make his reconciliation with Christian traditionalism.

Joyce does not merely seize on Pater's abstracted and sanitized valorization of the "primitive" mysticism of archaic goddess worship, intent simply on reversing Pater's marginalization of its implicit sexuality; he also actually makes a copy of the Knidia that

synthesizes the sensuous and the ideal. It is tempting to think that Joyce was inspired specifically by a comment Pater makes about the abiding link between art and love:

> It is through Cyprus that the religion of Aphrodite comes from Phoenicia to Greece. Here, in Cyprus, she is connected with some other kindred elements of mythological tradition, above all with the beautiful old story of Pygmalion, in which the thoughts of art and love are connected so closely together. . . . And her connexion with the arts is always an intimate one. In Cyprus her worship is connected with an architecture, not colossal, but full of dainty splendour—the art of the shrine-maker, the maker of reliquaries; the art of the toilet, the toilet of Aphrodite; the Homeric hymn to Aphrodite is full of all that; delight in which we have seen to be characteristic of the true Homer (Pater 218-219).

To my view, the architecture of Joyce's fiction could be described, even as puns, in just these ways: it is an elaborate shrine to men's cultural artifice and women's bodily goodness; it is a cultural reliquary; it is the result of the Dedalean artistic aspirations of Bloom's toilet; and Molly's egg-like chamberpot ends up being the toilet of the shell-born Aphrodite.

And Joyce indicates his conscious standing in both the artistic and critical lineages of Aphrodite admirers when Bloom's interest in the goddess' buttocks becomes apparent in the eighth episode of Ulysses, "Lestrygonians." During his lonely vegetarian lunch in Davy Byrne's pub, Bloom evokes the Dionysian nature of both the old goddess cults and his love for Molly when he imagines how his wine was made and remembers their picnic long ago on the Howth mountain:

> Glowing wine on his palate lingered swallowed. Crushing in the winepress grapes of Burgundy. Sun's heat it is. Seems to a secret touch telling me memory. Touched his sense moistened remembered. Hidden under wild ferns on Howth below us bay sleeping: sky. No sound. The sky. The bay purple . . . Pillowed on my coat she had her hair . . . . O wonder! Coolsoft with ointments her hand touched me, caressed: her eyes upon me did not turn away. Ravished over her I lay, full lips full open, kissed her mouth. Yum. Softly she gave me in my mouth the seedcake warm and chewed. Mawkish pulp her mouth had mumbled sweetsour of her spittle. Joy: I ate it: joy. Young life, her lips that gave me pouting. Soft warm sticky gumjelly lips. Flowers her eyes were, take me, willing eyes. Pebbles fell, She lay still. A goat. No-one. High on Ben Howth

> rhododendrons a nannygoat walking surefooted, dropping currants. Screened under ferns she laughed warmfolded. Wildy I lay on her, kissed her: eyes, her lips, her stretched neck beating, woman's breasts full in her blouse of nun's veiling, fat nipples upright. Hot I tongued her. She kissed me I was kissed. All yielding she tossed my hair. Kissed, she kissed me (U 144).

Their communion of seedcake, her beauty, his wildness, even the presence of the nanny goat and their remove from ordinary life, all make their mountaintop sex a devotion to Aphrodite.

Bloom's memory of it as a sacrament is primed first by his sighting on the street moments before going into the pub of George Russell, the theosophist poet explaining to a young female companion what Bloom takes to be "[s]omething occult: symbolism" (136). Although Bloom does not seem aware of it, the founding book of theosophy, written by Madame Helena Blavatsky, was entitled *Isis Unveiled*, and its tangential presence here establishes Joyce's theme in this episode of ancient goddess worship. Bloom does think about the theosophists' argument for vegetarianism and their lack of connection to the earthly life; noticing that the woman's stockings "are loose over her ankles," Bloom thinks to himself, "I detest that: so tasteless. Those literary ethereal people they are all. Dreamy, cloudy, symbolistic. Esthetes they are. I wouldn't be surprised if it was that kind of food you see produces the like waves of the brain the poetical" (136).

As he walks on, his mind turns to the hand signals he suspects Boylan and Molly of having exchanged to communicate their sexual interest in each other when they met at the dance. He tries not to think about it, philosophically saying to himself, "Stop. Stop. If it was it was. Must" (137). He then stops in front of the silk mercers window, where he sees "gleaming silks, petticoats on slim brass rails, rays of flat silk stockings," personal items for women that hold a sexual charge for him. As he lets his eyes linger on "[c]ascades of ribbons, flimsy China silks, A tilted urn pour[ing] from its mouth a flood

of bloodhued poplin: lustrous blood," he thinks about buying Molly a pincushion for her birthday in September. It comes as no surprise that just after thinking of an object that suggests Molly's penetration by other men, Bloom returns in his mind to her upcoming meeting with Boylan; he seems to think again about what he can offer her as he thinks, "all for a woman, home and houses, silkwebs, silver, rich fruits spicy from Jaffa . . . . Wealth of the world" (138). Just at that moment, he is seized by desire for her as "a warm human plumpness settled down on his brain. His brain yielded. Perfume of embraces all him assailed. With hungered flesh obscurely, he mutely craved to adore" (138). Here Joyce grounds the airy idealism of the modernizing theosophical approach to goddess worship with his own aestheticist naturalization of it.

After Bloom orders his meatless lunch in spite of his problems with theosophical ethereality, and after he endures a conversation with Nosey Flynn about Boylan organizing Molly's tour, he tries desperately to make his mind wander. Looking at the wall in front of him, he thinks about seafood, particularly food with shells:

> Mild fire of wine kindled his veins. I wanted that badly. Felt so off colour. His eyes unhungrily saw shelves of tins: sardines, gaudy lobster' claws, all the odd things people pick up for food. Out of shells, periwinkles with a pin, off trees, snails out of the ground the French eat, Out of the sea with bait on a hook . . . . Yes but what about oysters. Unsightly like a clot of phlegm. Filthy shells. Devil to open them too. . . . Garbage they feed on. Effect on the sexual. Aphrodis. He was in the Red Bank this morning. Was he oysters old fish at table perhaps he young flesh in bed no June has no ar no oysters (143).

His mind seems unwilling to wander away from Molly's immanent infidelity since the "he" in the last sentence is Boylan, called to mind because, since Bloom saw him earlier going into a seafood restaurant, he wonders if he ate oysters to make himself more sexually potent later. His unfinished utterance of "aphrodisiac" seems to offer a visual hint of the building theme of this episode. Moreover, his choice of using food on shells as a distraction only brings the foamborn, shell-borne goddess back to the narrative center.

It is right after thinking of Boylan eating oysters that Bloom descends into his memory of the Howth picnic. Once his daydream of Molly kissing him has passed, he glumly thinks, "Me. And me now." And it is at this moment of the text that Joyce implicates Praxiteles' famous statue:

> His downcast eyes followed the silent veining of the oaken slab. Beauty: it curves: curves are beauty. Shapely goddesses, Venus, Juno: curves the world admires. Can see them library museum standing in the round hall, naked goddesses. . . . They don't care what man looks. All to see. Never speaking. I mean to say to fellows like Flynn. Suppose she did Pygmalion and Galatea what would she say first? Mortal! Put you in your proper place. Quaffing nectar at mess with gods golden dishes, all ambrosial. Not like a tanner lunch we have, boiled mutton, carrots and turnips, bottle of Allsop. Nectar imagine it drinking electricity: gods' food. Lovely forms of women sculped [sic] Junonian. Immortal lovely. And we stuffing food in one hole and out behind: food, chyle, blood, dung, earth, food: have to feed it like stoking an engine. They have no. Never looked. I'll look today. Keeper won't see. Bend down let something drop. See if she (144-145).

While Joyce groups all the goddesses together in Bloom's mind here, he is necessarily pointing to the plaster reproduction of the Knidia in the rotunda of the National Museum, since only Aphrodite was ever depicted as fully naked. Indeed, depicting a goddess/woman naked in statuary was Praxiteles' consequential artistic innovation[88] (Havelock 9). Moreover, Bloom's reference to Pygmalion and Galatea evokes two legends about the statue. The first is Athenaeus' account of Praxiteles meeting and falling in love with his mistress, the courtesan Phryne, as she rose from the sea at Eleusis during a ritual dedicated to Poseidon as the consort of Demeter, and of his decision then and there to use her as his model (Havelock 11). The second is from Pliny the Elder who relates that,

---

[88] Havelock notes that the Knidian Aphrodite "was not the first representation of the goddess to be shown fully nude. Terracotta renderings enjoyed wide distribution from the eighth to the sixth centuries B.C. in the eastern Mediterranean. Moldmade figurines of a standing naked goddess of the first half of the sixth century were also found at Paestum, and they may be identified as Aphrodite" (35). It can perhaps be said, then, that in a sense Praxiteles was not innovating so much as he was reviving an older tradition. The presence of archaic statues of a naked Aphrodite at Paestum brings to mind Pater's evocation of Paestum roses in *Marius* as a symbol of the goddess' revivifying power.

> . . . with [the] statue Praxiteles made Knidos famous. Its shrine is completely open, so that it is possible to observe the image of the goddess from every side; she herself, it is believed, favored its being made that way. Nor is one's admiration of the statue less from any side. They say that a certain man was once overcome with love for the statue and that, after he had hidden himself [in the shrine] during the nighttime, he embraced it and that it his bears a stain, an indication of his lust (Havelock 10).

Joyce indicates his awareness of these stories in his care to establish that Bloom would be able to see the backside of the statue to check whether it has an anus. His ejaculation on Molly's buttocks at the end of the novel reprises the image of the man in love with the statue, and constitutes a final moment of Joyce's textual reincarnation of the goddess. Moreover, the many textual emanations of Molly—as May Dedalus, as the Virgin Mary, as Gerty McDowell, as Nausicaa, as the nymph, as Bella Cohen, etc.—make her an artistic object observable "from every side." Also, the storied relationship between the devoted Praxiteles and the capricious prostitute Phryne resonates in the relationship Joyce draws between Bloom and Molly.

Joyce's implication of prostitutes into the collective representation of Molly, as well as his sympathy for her infidelity, show him to be aware of the long line of art critics and historians who based their assessment of the statue's artistic value on their conflation of its subject, a goddess, with the model, an "unvirtuous" woman (Havelock 21). Deploring this critical habit Havelock explains that,

> it takes for granted that the statue itself as object, was, so to speak, physically occupied by or identical with a living woman. It implied also that no decent woman, not even a goddess, would appear nude in public. Thus it became the scholar's duty to interpret how the woman/statue feels about her nakedness" (21).

In this environment of propriety, arguments were made for this Aphrodite's modesty and for that Aphrodite's lasciviousness. These assessments turned on whether the woman/goddess was aware of and "played" to an observer. The carved draperies she often reached for were often incorporated into these interpretations; they were principally

read as being the cloth she was reaching for as she got out of her bath (22). Joyce's chiasmatic representation in the library scene in "Scylla and Charybdis" of the late classic Knidia with the Hellenistic Venus Kallipyge, the most famous of the "lascivious" statues of the goddess, shows his awareness of and reaction against this art historical tradition. In typical fashion, Joyce synthesizes extremes by now depicting Molly, in "Calypso," goddess-like in her high place, as looking vacantly away from Bloom as she smells his burnt offering from below, and by now depicting her in "Circe" as defiantly unashamed of her adultery as she rises from her bath for "all to see."

The article on Aphrodite that Joyce read in the *Encyclopædia Britannica* quotes Plato on the "two Aphrodites" that had evolved in the course of the Greek mythological tradition: "'the elder, having no mother, who is called the heavenly Aphrodite—she is the daughter of Uranus; the younger, who is the daughter of Zeus and Dione—her we call common'" (EB 168). The entry provided Joyce with much information about other of the goddess' contradictions, such as were indicated by her epithets "man-preserver" and "man-destroyer, her appearance in archaic Cyprus as the "bearded Aphrodite . . . called Aphroditos," a divinity "half male, half female, uniting in itself the active and passive functions of creation," and her standing in one place as Aphrodite Kataskopia, "she who keeps a look out from the heights," and in another place as Aphrodite Epitumbia, or "Aphrodite of the tomb" (167). Joyce must have taken special note of the article's discussion of her power as it was derived from her earliest Eastern association with the moon: "the moon, by its connexion with menstruation, and as the cause of the fertilizing dew, was regarded as exercising an influence over the entire animal and vegetable creation" (166). No doubt Joyce would have recognized this mystical connecting power of the moon as the very kind of perception that underlies "primitive" consciousness as discussed by Lévy-Bruhl. The article also refers to the "repulsive practices" of cult

prostitution performed by the slave women offered by wealthy patrons to Aphrodite's temples in Corinth and Sicily (166). It also mentions her role as the patroness of "birth, marriage, and family life," "an upholder of the purer relations of man and woman" (167).

Joyce's translation of so many of the qualities, appurtenances, situations, and appearances of Aphrodite into his characterization of Molly Bloom, and his interpolation of his male characters into her wide field of force show him to be reaching back toward the ontological ground of this contradictory, sometimes even androgynous, goddess. It seems clear that Joyce was indeed intent on reproducing what Pater called Aphrodite's intimate "connexion with the arts," rooted as it was in the mythology and ritual of her archaic divinity. It was Joyce's particular artistic aim to give her existence in sculpture a rebirth in literature that could re-orient the world back to the unashamed and unshamed attitudes about sex and the body of her earliest cults.

WOMAN AS MODERN PRIMITIVE

Joyce's effort to re-sexualize modern culture involved more than positively revaluing female sexuality in his multiform characterization of Molly Bloom on *Ulysses*' textual "surface." At the same time, it required the modal representation of the ontological signature of what he viewed as "primitive" sexual femininity. His need to chiasmatically enact this ontological essence seems a direct response to the Platonic/Winckelmannian charge that artists and critics who only respond deeply to the "natural" and supposedly spiritually limited beauty of women are possessed of inferior faculties. Thus, it is not surprising to see Joyce laboring in *A Portrait* to explicate a theory of beauty that at once combines an appreciation of the sensuous with a non-Platonic or quasi-Platonic ideal. In his disquisition on beauty to Lynch, Stephen declares that an object's supreme quality of beauty, its "radiance," is not a Platonic "light from another world, the idea of which the matter is but the shadow, the reality of which is but

the symbol";it is rather, he says, the "scholastic *quidditas*, the *whatness* of a thing" (P 213). This is his Latinized shorthand for his overly "literary" description of it as the "discovery and representation of the divine purpose in anything or a force of generalization which would make the esthetic image a universal one, make it outshine its proper conditions" (213). Stephen's exemplar of his Aristo-Aquinian aesthetic theory is not surprisingly the museum's reproduction of the Knidian Aphrodite.

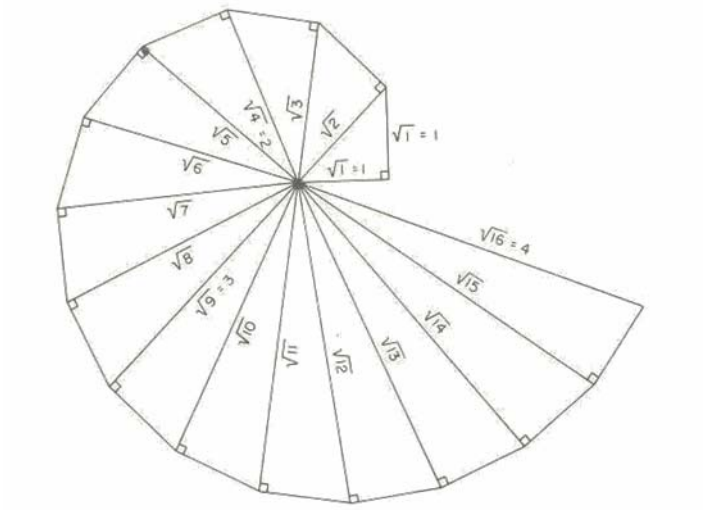
Responding to Stephen's distinction between the "kinetic" feelings of "desire and loathing" that are "excited" by "improper, [pornographic] art" and the "static," or "dramatic" emotions of "pity and terror" that are the response to truly beautiful art, Lynch asks in joking earnest, "You say that art must not excite desire . . . . I told you that one day I wrote my name in pencil on the backside of the Venus of Praxiteles in the Museum. Was that not desire?" (205). Stephen's mind answers this question by perceiving Lynch's cap, later the hallucinated goad to his Circean dance of liberation, as the hood of his "humbled" reptilian head (206). At this moment, Stephen sees his friend's eyes as "reptilelike in glint and gaze" (206). Repelled by his recognition of his own sexual nature and shame in them, he says nothing and pushes mentally into the theory of the art that he wants to redeem them both.

Lynch performs a visual stroke of the artistic synthesis Joyce is theorizing here through Stephen when he responds to Stephen's demonstration that truth does not elicit the kinetic emotion of desire; Stephen declares, "you would not write your name in pencil across the hypothenuse [sic] of a rightangled triangle," and Lynch replies, "no, . . . give me the hypothenuse of the Venus of Praxiteles" (208). Here Lynch "draws" the bisected Pythagorean triangle onto the statue's inverted, also bisected, pubic triangle to make his joke. Because of the undeflected seriousness of Stephen's response to this visual pun, Stephen at first appears to dismiss it. But, at second glance, the joke carries deeper

resonances of what Joyce takes to be the "divine purpose" and "universal force" of feminine beauty, its power to inspire cultural rebirth. When Joyce transforms the "stain" Lynch has left on the statue's buttock into a geometric figure on her life-engendering pudenda—a figure that actually traces its natural triangular form—he obliquely calls up both Pythagorus' mystical doctrine of metempsychosis in nature and his mathematical idealism.[89]

In this masterstroke, then, Joyce performs a moment of his occulted sexualized syntheses of archaic and modern cultures, as well as of his artistic admixture of naturalistic and idealistic impulses. The image visually performs these syntheses simultaneously by superimposing a reference to an eternally true mathematical abstraction over a reference to the way the vulva is represented in the Neolithic and

[89] For Pythagoreans, the hypotenuse lengths generated from the Pythagorean Theorem were incommensurable with rational numbers and "filled in" the discrete rational number points on the number line. Because these "irrational" numbers were derived from the squaring operation, and based on the feminine number 2, they were considered "feminine." The theorem also generated the square root spiral which was an infinitely spiraling figure made up of "stacked" right triangles, the hypotenuse of each preceding one becoming "side a" of the succeeding one.



This figure and its mathematical concepts comport with the ancient notion of the "eternal feminine" and with dialectical concepts of recursive history, all of which figure in Joyce's fiction. Its nautilus shape would have suited Joyce's purposes were he to have seen it. See Edna E. Kramer's discussion on pages 18-40 in *The Nature and Growth of Modern Mathematics*.

archaic statuary of bird/mother goddesses from Mesopotamia, Cyprus, Thrace, Crete, Phoenicia, and the Aegean Islands, etc., statuary that had been excavated and displayed in museums by the late nineteenth century (Neumann Pls. 6, 8, 12-14, Friedrich 137).

And while Pater's own brand of such synthesis was compelling and exemplary to Joyce, he appears to have needed a less censored, and perhaps less speculative source for his "primitive" ontology than Pater's analyses of Greek myth and art. For this, I argue, he turned to Lucien Lévy-Bruhl's *How Natives Think*, a theoretical ethnographic compendium of the mystical beliefs and practices of the different undeveloped social groups that had been studied by Europeans by 1910. Like Pater, Lévy-Bruhl subscribed to the general Victorian habit of adducing Darwin's theory of physical evolution to human society. Unlike Pater, Lévy-Bruhl rejected the ontological premises of Tylor's evolutionary scheme of early religion, saying of them that they were projections of the logical European mindset onto the so-called "primitive" outlook. Lévy-Bruhl's belief in a larger developmental spectrum on which equally intellectually competent humans ranged from the archaic participatory outlook to the modern scientific one is evident in the French title of his book: *Les fonctions mentales dans les sociétés inférieures*. Since it was not translated into English until 1926, Joyce would have read it in French if, as I argue, he did use it as a source for the ontological ground of *A Portrait* and *Ulysses*. And, even with his chauvinistic title, one that Joyce would have been sensitive to as a member of an ethnographically studied "race," Lévy-Bruhl diverged greatly from the fundamentally racist and simple-minded anthropological and sociological thinking of his time. It was no doubt not lost on Joyce that this nuanced divergence was due in large part to a combination of Lévy-Bruhl's perspicacity and intellectual integrity, and to his background in neo-Kantian philosophy and psychology (Littleton viii). That it was a truly

modern divergence from Victorian cultural self-satisfaction must certainly been one of its main appeals.

In his introduction to Princeton's 1985 reprinting of Lévy-Bruhl's text, C. Scott Littleton admits to being surprised to find that a thinker who had been reviled in his time and "universally consigned to the intellectual dustbin" of the social sciences had in fact been prescient of the "cognitive relativity" now fundamental to cultural study. He informs that in 1896 at the University of Paris, Lévy-Bruhl began what was to be an intense intellectual association with Emile Durkheim, Marcel Mauss, and the group around Durkheim who published the *Année Sociologique* (ix-x). Durkheim and his followers still subscribed to the Victorian notion of "unilineal evolutionism," an idea that universalized human cognitive and cultural functions (ix). Littleton elaborates:

> Formulated a generation earlier by Spencer, Bachofen, Tylor, Morgan, and others, [the fundamental assumptions of unilineal evolutionism] include (1) the idea of progress, (2) an unquestioned faith in the efficacy of the comparative method, and (3) the notion of psychic unity—that is, the idea that fundamental thought processes are the same everywhere and that if left alone all human communities would independently pass through the same intellectual stages" (ix).

It was with the last premise, Littleton points out, that Lévy-Bruhl took issue; his background in philosophy, psychology, and his early cross-cultural study of the ethical systems of simple and complex societies had led him to note differences in "the patterns of logic" of the simpler groups (viii-x). Littleton stresses that by "logic" Lévy-Bruhl did not mean formal or mathematical logic, nor did he mean to imply that there were any essential difference in the way all humans reasoned and solved problems of survival (ix). Rather, he explains,

> Lévy-Bruhl seems to mean the formal rules of rational thought deemed by Western logicians to be universal. And of these rules, as we shall see, by far the most important is the so-called "rule of non-contradiction": the rule that states that two objects cannot occupy the same space at the same time. Primitive 'collective representation' seemed to violate this rule with impunity. . . . They conform rather

> to what can be described as a 'pre-logical' pattern in which the rules which we have taken for granted since Aristotle's time simply do not apply. At bottom, what bothered him was an apparent difference in mentality, a difference that seemed to violate the psychic unity dimension of unlineal evolutionism (ix).

Lévy-Bruhl set out to discover and articulate what he suspected was "a wholly different set of rules and principles" inherent to the "primitive" and folk mentalities, a goal that led him to another sociological focus that intersected with the interests of Pater and Joyce—the study of myth and myth-making (x). From his work on the myths and religious beliefs of the undeveloped peoples of the world came How Natives Think. Littleton describes Lévy-Bruhl's conception of the native thought process, based as it was on what he termed the "law of participation,"

> At the outset of this seminal book, the author makes it clear that the way 'undeveloped peoples' look at the world is different in kind from the way we do, and that this primitive 'way' involves the notion that all things, beings, or whatever are in some fashion linked together, that there is no distinction (not simply no clear distinction, but no distinction at all) between self and other, or between subject and object, past and present, animate and inanimate, etc. Interpretation—or better, perhaps, functional integration in the modern mathematical sense—is the key descriptive concept here (though he does not explicitly use it), and the notions of time and space as we conventionally understand them have no meaning (xiii).

Littleton emphasizes that Lévy-Bruhl took pains to make clear that in calling the aboriginal mentality "pre-logical," he was not inferring mental deficiency or inferiority to the individuals of simpler societies. Again, he quotes from Lévy-Bruhl's text:

> By prelogical we do not mean to assert that such a mentality constitutes a kind of antecedent stage, in point of time, to the birth of logical thought. Have there ever existed groups of human or pre-human beings whose collective representations have not been subject to laws of logic? We do not know, and in any case, it seems to be very improbable. At any rate, the mentality of these undeveloped people which, for want of a better term, I call *prelogical*, does not partake of that nature. It is not *antilogical*; it is not *alogical* either. By designating it 'prelogical' I merely wish to state that it does not bind itself down, as our thought does, to avoiding contradiction. It obeys the law of participation first and foremost. Thus oriented, it does not expressly delight in what is contradictory (which would make

> it merely absurd in our eyes), but neither does it take pains to avoid it. It is often wholly indifferent to it, and that makes it so hard to follow (xiii-xiv).

After providing many examples of the participatory mystical beliefs and practices of the primitives studied in the ethnographic record of his time—Lévy-Bruhl did no field work—he explains the development of logical societies as, according to Littleton, due to "the increasing sophistication of the division of labor and the corresponding decline in importance of kin-based, all-encompassing social groups, the growth of individualism, private property and the like . . . " (xv). These developments necessarily "reduced the number of contexts in which 'mystical participation' can function effectively as a mode of defining reality" (xv). And while Lévy-Bruhl's contention that the more "primitive" the culture, the fewer myths it needed to fabulate proved to be false, he did argue compellingly that the so-called prelogical mentality is present even in the most advanced societies (xv).[90] Littleton clarifies once more:

> Again, the 'prelogical' and the 'conceptual' exist side by side, albeit uneasily, and the former is not simply a misapplied version of the latter. Again, Lévy-Bruhl sums it up with characteristic clarity and succinctness in his closing remarks: '[in modern society] the prelogical and the mystic are co-existent with logical . . . . and if it be true that our mentality is both logical and prelogical, the history of religious dogmas and systems of philosophy may henceforth be explained in a new light' (xv-xvi).

I argue that Joyce used this new light not simply to explain Western religion and philosophy, but to reawaken it to the dormant mystical vibrancy of its historical, "primitive" roots.

Lévy-Bruhl's system, based as it was on a neo-Kantian perception of aboriginals' non-logical and infinite networks of mystical connections, was ideally suited to the ironic mode Joyce used to generate the "post-logical" mentality of his fiction. Indeed, a direct

[90] The issue Lévy-Bruhl takes with Tylor's view of animism seems not to have extended to the Tylorian view that the simpler the society the more immediate the religion, and the idea that myth grew out of the human rupture from an original cognitive immediacy with reality. Pater shared this view of self-conscious alienation as the reconciling motivation of mythmaking.

challenge to Kant's edict against the contradiction inherent to the concept of infinity was at the heart of Friedrich Schlegel's disquisitions on *arabesque* literary irony. And Joyce appears to have appreciated Lévy-Bruhl's un-Kantian interest in the minute details of the "primitive" mentality; the catalogue of aboriginal mental traits that makes up much of the text of *How Natives Think* reads as something of a checklist for Joyce's multivalent characterization of Molly Bloom, and even for some of the novel's structural contours.

In his discussion of the mystic aboriginal reality, Lévy-Bruhl speaks of how the "emotional and motor" elements of collective representations, elements logical thinkers filter out of their thought processes, are "integral" to that reality and create "a different attitude with regard to the object represented" within it (Lévy-Bruhl 36). As a primary example, he speaks of the way that these representations are transmitted at male initiation rites wherein "the secrets upon which the very life of the group depends are revealed to [the individual,]" sometimes amid tortures. . . and "cause him to undergo new birth" (36). The tortured labyrinthine course through which Joyce puts both Bloom and Stephen, especially as they face their respective and shared ordeals in the long black mass of "Circe," constitutes this kind of "birthing" rite. The reader is also taken through such a rite, gaining the secrets upon which Joyce believes the life of the Western group depends, participating in its mystical constellation across the "primitive" reality of the narrative. Thus, readers are freed from the logical habit of merely mentally "discern[ing the literary objects before them] . . . in the form of an idea or image" (37). Instead, they join Bloom and Stephen as they discern, often under confused duress, these sexualized, archetypalized feminine objects according to the circumstances of the case, fear, hope, religious awe, the need and the ardent desire to be merged in one common essence, the passionate appeal to a protecting power—these are the soul of these representations, and make them at once cherished, formidable, and *really* sacred to the initiated (37).

Even this mystical literary contagion is a "primitive" notion: Lévy-Bruhl speaks of how the "emotional nature of the collective representations" is "revive[d] and enhanced" during initiation ceremonies. He speaks of the sustaining purpose of the periodic repetition of these rites, and of the perceived necessity of people repeatedly "witnessing the movements which express [the collective representations,] the nervous exaltation engendered by excessive fatigue, the dances, the phenomena of ecstasy and of possession" to keep vibrant their mystical connection to the group and its natural context (37).

Lévy-Bruhl adds that, given this mental disposition, the native mind perceives "every animal, every plant, indeed every object such as the sun, moon, and stars" as integral to this context. Joyce's attribution of a bodily organ to each of his episodes, and his preoccupation with strewing bodily effluvia across his text are both perhaps at least in part inspired by what starts out as Lévy-Bruhl's discussion of the mystic significance even of organs to cannibals in Mexico:

> The heart, liver, kidney, the eyes, the fat, the morrow, and so on, are reputed to procure such and such an attribute for those who feed on them. The orifices of the body, the excreta of all kinds, the hair and nail parings, the placenta and umbilical cord, the blood, and the various fluids of the body, can all exercise magic influences (39).

Reading this passage, Joyce's use of Molly's menstrual blood as the central metaphor and mode of his "language of flow" comes immediately to mind, especially given his awareness of the extremely ancient association of Aphrodite with the life-sustaining "moon-dew." And Bloom's anthropological interest in the "Hades" episode in the abstracted cannibalism of the Catholic communion evinces Joyce's desire to draw attention to the presence of the "prelogical" in modern Irish culture.

In this view, Joyce's use of names for his characters that suggest identity with flowers and that are actually drawn from Greek myth are more than simply an allegorical

or allusive impulse. Discussing the significance of names to the aboriginal mind, Lévy-Bruhl says,

> The name expresses and makes real the relationship of the individual with his totemic group; with the ancestors of whom his is frequently a reincarnation; with the particular totem [plant or animal] or guardian angel who has been revealed to him in a dream; with the invisible powers who protect the secret societies to which he belongs, etc. (53).

This passage suddenly transforms Stephen's vision of the bird-girl from the odd fancy of an excitable, imaginative young man into the mystical presence of his Dedalian ancestors' guardian angel; her appearance allows him to understand and accept his name, and gives him a foretaste of the static aesthetic enjoyment of life and art that Joyce ultimately attained. Bloom's name easily establishes his participation in the plant totem of Aphrodite, the lady of flowers. The other names he assumes in the course of the novel all involve his secret associations, whether as Henry Flower in his lonely hearts correspondence with Martha Clifford, as Don Poldo de la Flora, the sleeping "reincarnation" in Molly's mind of the nonexistent first love she had told him about on their private Howth Head picnic, or as a son of the suicide-shamed house of Virag, his Hungarian-Jewish tribe, the name of which translates to "flower." The Biblical resonances of Molly's full name, Marion, a form of Mary, are obvious, while her nickname also clearly bespeaks her participation in her Irish identity.

Molly's textual assimilation to a cat—an animal with nine lives—to a goat, and elsewhere to a pigeon and a horse, as well as the bird-girl's appearance in *A Portrait*, all call up Aphrodite's folk roots. And, in his reference to an ethnographer's report on a North American Indian group, Lévy-Bruhl makes a vague reference to the tales of swan maidens and animal brides that are derived from the Neolithic and archaic religions of the indigenous Central European peoples, of Proto-Indo-Europeans and of the Celts and the Greeks:

> ‘I sought to learn from [my informant] . . . whether his people were known as the otter-people, and whether they looked upon the otter as their relatives, and paid regard to these animals by not killing or hunting them. He smiled at the question and shook his head, and later explained that although they believed their remote ancestor to have been an otter, they did not think it was the same kind of otter as lived now. The otters from which they were descended were otter-people, not animals, who had the power to change from the forms of men and women to those of the otter. All the animals in the old-time were like that, they were not just common animals and nothing else; they were people as well and could take the human or the animal form at will, by putting on or taking off the skin or other natural clothing of the animal . . . .’ (94).

Later Lévy-Bruhl addresses related beliefs that certain human ancestresses gave birth to animals such as crocodiles or calves (95).

In Molly’s famous enumeration of her twenty-eight former love interests, and in her counting of the roses printed on the wallpaper, Joyce implies a contrast of her “primitive” numeration with Bloom’s abstract mathematical cogitations in the “Ithaca” episode. This contrast tracks with Lévy-Bruhl’s conception of “primitives’ numeration” in Chapter Five. In his discussion, Lévy-Bruhl explains why the common “primitive” mental habit of having numbers only up to two and three is not due to the “mental inaptitude or extreme indolence” that Westerners had up until his time generally ascribed to it. He compares the “natives” numeration of ensembles of objects with the “felt” memory of “certain animals,” the mothers among which “show unmistakeable signs that she knows [when] one of her little ones has been taken from her,” and reminds the reader of the Western reports of “primitives’” “miraculous” and “phenomenal” memories (Lévy-Bruhl 182). He also explains that the number of any group of objects is often thought of in the “native” mind in terms of how much space the objects take up (183). Quoting Dobrizhoffer, an observer of the Abipones of North America, he points out the also common practice of having a term for many objects that indicates infinity: “Often . . . if the number about which you ask is more than three, an Abipon, to save himself the trouble of showing his fingers, will cry ‘Pop,” which means ‘many,’ or “Chic leyekalipi,”

'innumerable' (183). When Molly counts the roses of the wallpaper, she stops at five, but the comparison she makes between them and the stars imply their daunting infinity as she stops counting each one (U 642). Lévy-Bruhl also discusses the "multipresence" or interchangeability of numbers in the "primitive" mentality, particularly among numbers in sacred stories; in this context, mythological numbers have inviolate individual identities as numbers, and therefore can stand in for one another to signify something like "numberness" (220-221).

Joyce performs just such an interchange of sacred "numberness" when he juxtaposes Bloom's cogitations on sets of infinity in "Ithaca" and Molly's counting of the innumerable roses on the wall and the sequence of her "lovers." When Bloom/narrator answers the question in "Ithaca," "If he had smiled why would he have smiled," he/it answers:

> To reflect that each of who enters imagines himself to be the first to enter whereas he is always the last term of a preceding series even if the first term of a succeeding one, each imagining himself to be first, last, only and alone whereas he is neither first nor last nor only nor alone in a series originating in and repeated to infinity (U 601).

That Molly counts twenty-eight in her series of lovers, the series that Bloom extends to infinity, does imply infinity since it refers to the number of days of her menstrual cycle, a repeating series that tracks with the infinite rotations of the moon.

Michael Livingston assesses Joyce's mathematical prowess in the scientistic "Ithaca" episode, and finds Joyce to have purposely made Bloom and Stephen to be in error often as their minds are interpolated through "Ithaca's" "catechism" of modern science. He also cites one of Stephen's mathematical mistakes in the "Proteus" episode," when he seems to refer to set theory: "Gaze in your *omphalos*. Hello! Kinch here. Put me on to Edenville. Aleph, alpha: nought, nought, one" (U 32). Livingston disagrees with

Mines and Dasenbrock's argument that this is a prose representation of a mathematical symbol.

> Two problems arise with this claim. First, the line when transposed directly into mathematical terms, reads $\aleph_{\alpha'}$ [Aleph alpha], not $\aleph_{0'}$ [Aleph nought], and there is, unfortunately, no defined use of the term $\aleph_{\alpha}$ in any field of mathematics. Second, the mathematical notion itself has nothing to do with Joyce's text here anyway: Cantor (1845-1918) coined the symbol to represent the cardinality of the natural numbers, one of several infinite sets used in modern set theory. It is true that Joyce had access to this material—his notes include a scribbling of $\aleph_{0'}$ . . . but it is unlikely that he is utilizing such mathematical concepts in *Ulysses*. While the concept of infinity might fascinate Joyce—and might also have a place in a passage about both the navel-contemplation of the mystic and the loss of Eden—why $\aleph_0$? A writer with such keen sensibilities would be unlikely to make such a distinct choice without reason, yet there is nothing to indicate that the cardinality of the natural numbers provides a deeper meaning to the reading of this passage. One might also add that, if Joyce indeed intended such a reading, he surely would have been more careful in his choice of words—since $\aleph_0$ is currently not even in the text (Livingston 445).

In my view it is precisely the infinity of the natural number set that bridges the gap between the infinities of Molly's "primitive" numeration and Bloom's and Stephen's advanced yet inept mathematical thinking. Its very ineptitude serves to ratify Joyce's call for a simpler culture of more concrete truths.

More compelling than Joyce's implication of the infinity of "natural" numbers into his fiction promoting the infinite "naturalness" of women, are the equations Joyce sketched out in his notes indicating his interest in "continuing fractions, which can be utilized in number theory to represent irrational numbers" (446). Livingston provides an image of these equations:

$$x - \cfrac{1}{x - \cfrac{1}{x - \cfrac{1}{x}}}$$

and again disagrees with Mines' and Dasenbrocks' suggestion that through them Joyce was trying "to represent irrational numbers . . ." (447). He adds that that they do "not appear to mean anything special at all" and that they are more likely "the scribbles . . . . of someone researching concepts for which he has no practical experience or training" (447).

On the contrary, I view these equations as aligned with Joyce's project to harmonize the logic of modernity with the irrationality of "primitivity"; if the Xs are perceived as dynamic chiasms that interrelate the 1s to each other, the equations take on the cascading braided motion of the villanelle and makes "one [feel] that one is at one with one who once . . . . ." (U 34). Moreover, Livingston's contention that had Joyce intended to imply infinity, irrationality, and naturalness through his use of mathematics, he would have done so explicitly does not comport with Joyce's stated declaration of his fiction as a mass of puzzles. Joyce's careful encoding of the $\aleph_0$ is evident in Stephen's thoughts about history in the "Nestor" episode. Stephen wonders about contingencies that never occurred:

> Had Pyrrhus not fallen by a beldam's hand in Argos or Julius Caesar not been knifed to death. They are not to be thought away. Time has branded them and fettered they are lodged in the room of the infinite possibilities they have ousted. But can those have been possible seeing that they never were? Or was that only possible which came to pass? Weave, weaver of the wind (U 21).

Another Victorian mathematician, the German David Hilbert developed what is called "Hilbert's paradox of the Grand Hotel," a mathematical model for understanding the cardinality of infinite countable sets. In his paradox, he posits a hotel with an infinite number of rooms that one might assume could be filled up with an infinite number of guests, but

> if you move the guest occupying room 1 to room 2, the guest occupying room 2 to room 3, etc., you can fit the newcomer into room 1. Note that such a movement of guests would constitute a *supertask*. It would seem to be possible to make place

> for an infinite (*countable*) number of new clients: just move the person occupying room 1 to room 2, occupying room 2 to room 4, occupying room 3 to room 6, etc., and all the odd-numbered new rooms will be free for the new guests. However, this is where the paradox lies. Even in the previous statement, if an infinite number of people fill the odd numbered rooms, then what amount is added to the infinite that was already there? Can one double an infinite? Also, for example, say the infinite number of new guests do come and fill all of the odd numbered rooms, and then the infinite number of guests in the even rooms leave. An infinite has just been subtracted from a still existing infinite, yet an infinite still exists. This is where Hilbert's Hotel is paradoxical.
> (http://en.wikipedia.org/wiki/Hilbert%27s_paradox_of_the_Grand Hotel.)

In Stephen's mind, the infinite countable set is all of the possibilities of history, all dislodged from their rooms by the equally infinite actualities of history. Joyce is expressing in fictional terms the mathematical Hilbertian notion that

> the cardinality of the subset containing the odd-numbered rooms is the same as the cardinality of the set of all rooms. In fact, infinite sets are characterized as sets that have proper subsets of the same cardinality. For countable sets this cardinality is called $\aleph_0$.
> (http://en.wikipedia.org/wiki/Hilbert%27s_paradox_of_the_Grand_Hotel.)

Moreover, Joyce's construction in "Proteus" of "Aleph, alpha: nought, nought, one" rehearses his other oblique insinuations of the "primitive" Arab number symbolizing infinity, 1001; this is evident if the "alpha" is translated to a "one" since it is the first—that is, cardinal—letter of the alphabet.[91] Even the implicit juxtaposition of Stephen's Aleph subscript alpha with Aleph nought suggests the assimilation of Bloom's participation in Molly's feminine infinity; since he is associated with the "A" he inscribed on the beach in Nausicaa,[92] and since Molly is associated with the nought-like "Omega" of the "O!" that she repeats throughout "Penelope,"[93] they are connected by the

---

[91] See my discussion of Joyce's intricate implication of the *Arabian Nights*' tale, *Sinbad the Sailor* in *Ulysses* in "Chapter Two" of this dissertation.

[92] While walking along the beach in "Nausicaa," Bloom picks up a stick and writes "I. . . . AM. . . . A." in the sand (U 312).

[93] In addition to the "O" that Molly repeats throughout the episode, Joyce's symbol for the two-sided, universal rhythm-producing feminine—Molly's bottom—presents an "Omega" (ω or Ω) of flesh that serves as the "end" of Joyce's fiction, both literally and figuratively.

א that sets their Alpha-Omega contradiction into endless, unified motion. Thus does Joyce nearly imperceptibly weave such concepts into his fiction.[94] That Pyrrhus' death at the hands of a woman is mentioned in Stephen's reverie—nested as it is in the context of Mr. Deasy's view of historical strife as ultimately caused by evil women—further weaves Joyce's motif of infinity into a movement backward in time while implying also its forward movement in history. Molly's more concrete ruminations on the Blooms' time living in a hotel several years before June 16.1904 stand in sharp contrast to Stephen's abstractions.

LevyBruhl stresses above all the concrete nature of aboriginal thought, an outlook that engenders a strong memory of place and a sense of every part of a place being alive and in relationship with the person living in it. He explains that "the prelogical mind does not objectify nature. . . . It lives it rather, by feeling itself participate in it, and feeling these participations everywhere . . . (129-130). The final flourish of Molly's soliloquy has this concrete, lived quality:

> I love flowers id love to have the whole place swimming in roses God of heaven theres nothing like nature the wild mountains then the sea and the waves rushing then the beautiful country with the fields of oats and wheat and all kinds of things and all the fine cattle going about that would do your heart good to see rivers and

[94] It is noteworthy that the Hebrew letter "aleph" is a precursor to the Greek letter "alpha" by way of the Phoenicians and that "aleph," and thus "alpha," are derived from a pictogram signifying the head of an "ox" or "bull." It is also significant that Bloom's astrology sign is Taurus the Bull. Moreover, according to the Ancient Hebrew Research Center, "this pictograph also represents a chief or other leader. When two oxen are yoked together for pulling a wagon or plow, one is the older and more experienced one who leads the other. Within the clan, tribe or family the chief or father is seen as the elder who is yoked to the others as the leader or teacher" (http://www.ancient-hebrew.org/4_alphabet_01.html). And, since Stephen has also been identified as a bullock-befriending bard, and his name suggests the garlanded bulls sacrificed to the goddess, he is included in this lexigraphical adduction of Bloom into "irrational" feminine infinity. Indeed, Bloom ultimately leads him to the "goddess." Thus does Joyce modernize and humanize the appellation of God [found] in the book of Revelation, "Alpha and Omega," (http://en.wikipedia.org/wiki/Alpha_and_Omega). By evoking the older-younger relationship between the chiasmatic-looking "aleph" with the masculine "alpha" and by dynamically yoking the "alpha" to the O-exclaiming female characters' chiasmatically drawn, sex-based infinity, Joyce alerts us to the "subscript" of his fiction: Joyce signs his love letter to modernity with repeating Xs and Os to signal to us our need for hugs and kisses.

> lakes and flowers all sorts of shapes and smells and colours springing up even out of the ditches primroses and violets nature it is as for them saying there's no God I wouldn't give a snap of my two fingers for all their learning why dont they go and create something . . . they might as well try to stop the sun from rising tomorrow the sun shines for you he said the day we were lying among the rhododendrons on Howth Head . . . the day I got him to propose to me yes first I gave him the bit of seedcake out of my mouth . . . he said I was a flower of the mountain yes so we are flowers all a womans body yes that was one true thing he said in his life and the sun shines for you today yet that was why I liked him I saw he understood or felt what a woman is . . . and the Spanish girls laughing in their shawls and their tall combs and the auctions in the morning Greeks and the jews and the Arabs . . . O that awful deepdown torrent O and the sea the crimson sea sometimes like fire and the glorious sunsets and the figtrees . . . yes the rosegardens and the Jessamine and geraniums and cactuses and Gibraltar . . . where I was a flower of the mountain yes when I put the rose in my hair . . . yes . . . and then I asked him with my eyes to ask again yes and then he asked me would I yes to say yes my mountain flower and first I put my arms around him yes and drew him down to me so he could feel my breasts all perfume yes and his heart was going like mad and yes I said yes I will Yes (U 642-643).

The immediacy of nature that Molly feels is palpable here, and her detailed memory of different natural scenes conveys the intimate connection she felt with these vistas at the moments she saw them. Compared with Stephen's detached and depressed perceptions of the bay, and even compared with Bloom's fond memories of the same day on Howth, Molly's memory of nature is "in here" where for them it is "out there." Bloom's sexual participation with Molly as the flower of the mountain, and Stephen's ecstatic dance with the Hours in the brothel indicate Joyce's conception of female sexuality as a conduit for men into the deep participation with life that Molly naturally feels. More striking than her "naturalness" is her goddess-eye view of the novel's landscape; she is alive to where Bloom has traveled in his mind all day, envisioning the scenes that he has thought about, imagining the actual people whose cultural knowledge he has referred to in his passing thoughts and speech. And since, most of these thoughts and references ultimately lead back to her—if sometimes by way of another character in her divine ambit—then she really is alive to a textual reality that is alive to her. Since she is indistinguishable from

the text and from the artist who achieved his synthesis of love and art by participating in her field of force (and by chronicling that participation), her monologue is Joyce's art doing a "Pygmalion and Galatea." It is his statue come to life and answering Bloom's question "what would she say first?"

Beyond her first utterances, her awakening "mn" and the "Yes" that begins "Penelope," she later directly addresses Joyce in "Penelope," saying "O Jamesy let me up out of this pooh."[95] She makes this plea after an extended complaint about the condition of woman:

> God knows theres always something wrong with us 5 days every 3 or 4 weeks usual monthly auction isnt it simply sickening that night it came on me like that the one and only time we were in a box that Micahel Gunn gave him to see Mrs Kendal and her husband at the Gaiety . . . I was fit to be tied though I wouldnt give in with that gentleman of fashion staring down at me with his glasses and him the other side of me talking about Spinoza and his soul thats dead I suppose millions of years ago I smiled the best I could all in a swamp leaning forward as if I was interested having to sit it out then to the last tag I wont forget that wife of Scarli in a hurry supposed to be a fast play about adultery that idiot in the gallery hissing the woman adulteress . . . I wish he had what I had then hed boo I bet the cat itself is better off than us have we too much blood up in us or what O patience above its pouring out of me like the sea anyhow he didn't make me pregnant as big as he is I don't want to ruin the clean sheets I just put on I suppose the clean linens I wore brought it on too damn it damn it and they always want to see a stain on the bed to know youre a virgin for them all that troubling them theyre such fools too you could be a widow or divorced 40 times over a daub of red ink would do or blackberry juice no thats too purply O Jamesy let me up out of this pooh (632-633).

---

[95] As Molly comes to life in the Calypso episode, her very first utterance, "mn" is no doubt significant as being, in addition to a (cat-like) sound someone makes when they wake up, an Indo-European root relating to the mind and to women's "mania" or, as I have been arguing in this chapter and in this dissertation, to their mystically derived "nonsense." The entry for "mn" as the zero-grade form of "*men-* " reads as follows in *The American Heritage Dictionary of Indo-European Roots*:

> To think; with derivatives referring to various qualities and states of mind and thought. I. Zero-grade form *mn-. 1. Suffused form *mn-ti-. a. MIND, from Old English gemynd, memory, mind . . . b. MENTAL; AMENT, DEMENT, from Latin mens (stem ment-), mind; c. MENTION, from Latin mentio, remembrance, mentio. . . . . 3. Suffixed for *mn-yo-.a. MAENAD, from Greek *mainesthai*, to be mad; b. AHRIMAN, from Avestan, *mainiius*, spirit. 4. A. MANIA, MANIAC, MANIC from Greek *mania*, madness . . . . (Watkins 54).

Once again she innocently encompasses the artistic and philosophical themes and questions of the novel, touching as she does on another view of shared mystical existence in her memory of Bloom discussing Spinozan monism and summing up the problem of sexual shame that is implicit to Victorian propriety and social mores. And though at first it seems as if the pooh she pleads escape from is the bodily "swamp" of her menstruation, it is more likely that she sees and is responding to Joyce's narrative offer to her, as essential, "natural" "primitive" woman, a narrative delivery from the Western cultural stories that shame women, whether for menstruating or for exercising sexual freedom.

Because the original Knidian Aphrodite statue was lost in a fire in antiquity, no modern person has ever seen it. And even though many reproductions of it were made during the late classic and Hellenistic periods, their variations make it impossible to know exactly what the original looked like. Yet, its fabled ideal yet naturalistic beauty, and its checkered critical past have made it an object of cultural fascination for centuries. Because Joyce believed that in his wife Nora he had seen "woman" as she originally was, Joyce's modernist reproduction of Praxiteles" Knidian Aphrodite stands, or rather, moves as his effort to make an exact replica of Praxiteles original Venus.[96] I propose that Lucien Lévy-Bruhl helped him to see her and to show the world her ontological signature, her divine "natural" purpose.

JOYCE AND MODERN ANTHROPOLOGY

Joyce's reference to Lucien Lévy-Bruhl in *Finnegans Wake* was the only time Joyce acknowledged an anthropologist in any of his works. It is odd that in spite of the cultural study he made in his fiction of Dubliners and of the Irish in general—and to a certain degree of the ancient Greeks and Hebrews—Joyce showed his disdain for

[96] See Brenda Maddox's biography of Nora Barnacle, *Nora: the Real Life of Molly Bloom* for a discussion of Joyce's views on Nora's unspoiled "naturalness."

anthropology in his negative portrayal of Haines, Buck Mulligan's English friend. This incongruity has sometimes been explained as having been filtered through the bitter Stephen Dedalus' distorted point of view, but recent research has shown a more complex picture of Joyce's relationship to anthropology.

William Mottolese surveys Joyce's exposure to anthropological texts and finds that Joyce was in fact familiar enough with the colonialist impulses behind the ethnographic narratives of his day to have felt impelled to ironize them in the "Wandering Rocks" episode of *Ulysses*. Drawing from Joyce's correspondence and from his library records, he cites the anthropological and proto-anthropological texts Joyce read and owned and says that, while it is not certain that Joyce ever read an actual ethnographic monograph, it is clear that he was intensely interested in the travel writing that was the 19th-century precursor to 20th-century ethnography. And while it is well-known that Joyce was influenced by Synge's travel notes on the Aran Islanders, it is less known that he read the folkloric studies of Lady Gregory and her associates in the Gaelic revival movement, the works of early Italian anthropologists, and narratives of travels to Syria, Egypt, Persia, Arabia, and Madagascar (Mottolese 254-255).

From narrative inconsistencies in "Wandering Rocks" and from its rambling jumble of people depicted performing "cultural functions" outside the lines of their proper spheres, Mottolese catches the disunity in what on the surface appears to be a unified ethnography and argues that the episode is both ethnography and critique of ethnography. He suggests that Joyce's critique of the panoptic colonialist view from above is made clear by his foregrounding of the meandering paths the priest (representing the church) and the Viceroy (representing the state) take through the city insofar as oppressive and exploitative cultural forces from outside are rarely visible to the colonialist anthropologist.

Mottolese's assessment of Joyce's views on anthropology are supported by David Spurr's argument that, in his "historicizing of myth" Joyce played both ends to the middle and "parodie[d] [the anthropology professor] to his face, then [went] round the back door to raid [his] study" (Spurr 75). That is, Joyce

> uses the artifacts uncovered by anthropological research in constructing the *bricolage* of his own text . . . [while] target[ing] anthropology among other disciplines in his deconstruction of the forms of Western discourse (Spurr 74-75).

Spurr contrasts Joyce's approach to myth and ethnography to that of T.S. Eliot, whom he finds to have had a shallow, condescending understanding of anthropological notions of the "primitive" and of the "savage" mind, particularly as espoused by Lévy-Bruhl.

Eliot took up Lévy-Bruhl's notion of the *mentalité primitive* and made his own version of it central to his aesthetics. Citing Eliot's citation in his *The Use of Poetry and the Use of Criticism* of two French ethnographers of tribal Madagasgar who compare the "structures of the primitive mind to those of the symbolist poem," Spurr notes that for Eliot the "savage origins" of the poem "acquire[d] scientific authority from ethnological research" (Spurr 66). For Eliot, this idea led to a belief that a return to our primitive feelings would allow us to create a "highly integrated, organically pure . . . societ[y] . . . that takes its purest form in blood kinship, rootedness in a single place, and a shared sense of taboo" (67). It was but a quick step from this kind of thinking to his openly expressed (fascist-influenced) imperative to exclude the "free-thinking" wandering Jew from the neo-primitive European civilization that he thought might emerge from the rubble of the war (67). The irony that Lévy-Bruhl was the very kind of Jew Eliot disparaged does not escape Spurr and he contrasts Eliot's actual mental "primitivism" with Joyce's play in *Finnegans Wake* with Lévy-Bruhl's ideas on metempsychoses by "reincarnating" him several times as a professor, each time with a different hyphenated last name the first part of which begins with an "L" and the second part of which begins

with a "B." The iterations of his hyphenated being, Spurr notes, seem to rehearse the many reincarnations of the wandering Jew Bloom in the "Circe" episode (71-74). Ultimately, Spurr contends, Joyce anthropologizes anthropology as just another human mythology that he can and does exploit for his art.

Indeed, Joyce seems even to have drawn from the content of his wider anthropological reading for his construction of plot and character. In one of the books from Joyce's Trieste library cited by Mottolese, Herbert Spencer's *The Study of Sociology*, Spencer discusses at length the relativity of marriage norms across cultures and questions the Western conviction that monogamy is necessary and proper to human life. One passage is particularly striking as possibly having been useful or inspirational to Joyce:

> [O]ne would suppose that, as a matter of course, monogamy, polygamy, and polyandry, in its several varieties, exhausted the possible forms of marriage. An utterly unexpected form is furnished us by one of the Arabian tribes. Marriage, among them, is for so many days in the week—commonly for four days in the week, which is said to be "the custom in the best families;" the wife during the off-days being regarded as an independent woman who may do what she pleases. We are a little surprised, too, on reading that by some of the Hill-tribes of India, unfaithfulness on the part of the husband is held to be a grave offence, but unfaithfulness on the part of the wife a trivial one (Spencer 122).

Spencer takes pains to show that such contradictions to European norms exist even in European social forms, both in Victorian times and historically. His discussion of these kinds of disjunctions in religious beliefs and their practices brings him to discuss medieval morality plays, one of which put the Virgin Mary on ribald trial to question the nature of the Immaculate Conception (124). This very innuendo about the virginity of the virgin appears in *Ulysses* and is made a mythic parallel to Molly's infidelity. Another text from the Trieste collection, J.L. Porter's *The Giant Cities of Bashan and Syria's Holy Places* has, as few of Joyce's books do, marginal highlighting marks. One section in it on the hometown of Mary and Martha, the two virgins of the biblical story Joyce works into

his narrative to contrast Molly (Marion) and Martha, Bloom's lonely-hearts penpal, is underlined and asterisked. Another volume from Joyce's Trieste library, less anthropological yet indicative of Joyce's pacifistic aims, is *Saints and their Symbols*, in which the legend is related of how Joseph had to win the hand of Mary in a sort of contest with a host of other suitors. He won not by massacring them as does Ulysses in the obvious parallel, but by virtue of his staff, having been left at Mary's house overnight among the staffs of the other suitors, having sprouted flowers while theirs all stood naked (Greene 116-117). If these were his materials, this kind of pastiche-making is further evidence for the simultaneous irreverence and respect both Mottolese and Spurr argue that Joyce felt for anthropology.

Mottolese makes a convincing case that Joyce was ironizing ethnography while at the same time proclaiming himself to be holding up an ethnographic mirror to his countrymen. And Spurr argues compellingly that Joyce only used the cultural artifacts produced by anthropology for his deconstructivist yet universalist ends. Yet I am arguing that in Ulysses Joyce earnestly takes up the very panoptic and participant-observer stances he mocks in "Wandering Rocks" and *Finnegans Wake*. For all his sympathy for the shamed condition of women, he performs a kind of anthropological study of women that not only filters out, but actually upholds the principal source of their oppression—the male perception of them as "natural."

When Joyce locates Molly in a mystical dimension wherein she is a "primitive" goddess whose bodily essence and "prelogical" mentality—both constituting her fluid naturalness—is mined for the reinvigoration he believes it can bring to decadent, masculine Western culture, he keeps her in the pooh she pleads from. Although sincere and well-intentioned, Joyce's claim to be able to participate in the immediacy of women's bodily life, and to translate it into the cultural "language of flow" is oppressive

in its suggestion that women's best place is ultimately still either in the marriage bed or on the maternity couch. Granted, Joyce drew from a body of knowledge that reported little of women's lives: the cultural activity of the women in the "primitive" societies studied by the Victorian and modern anthropologists was all but invisible to them. And while they bemoaned the "brutal" treatment by "primitive" men of women—presumably when these women violated separation taboos and "contaminated" exclusively male sacred space—their own separation taboos and fears of female contamination of the public sphere was also invisible to them.[97] Joyce participated in this fear of women's advancement beyond the bounds of domesticity, only offering them a liberation from the sexual shame that he felt ultimately redounded back negatively on male cultural activity.

In spite of this considerable shortcoming, it is difficult not to admire the spirit and fruit of his monumental undertaking. Taking his cue from Walter Pater, Joyce labored to positively revalue the bodily "naturalness" of femininity, and to establish the cultural value of aesthetic flow that could be derived from its appreciation. With a mind to surpass and correct Pater, he added another layer to history's tablet of artistic representations of Aphrodite; by pushing backward on the developmental timeline time towards her "primitive" collective representations, he paradoxically and simultaneously pushed forward toward a "post-logical" archetype of love and freedom. In this way, Joyce artistically enacted a radical freedom from the logical rules of space, time, and identity, making history and geography available in a timeless here and now, bringing love and art to life in his multi-dimensional, inter-gendered participatory narratives. In this way, he honored his Greek forebear, the artificer Dedalus, who—as Joyce reminds

[97] See Carole Silver's chapter entitled, "'East of the Sun, West of the Moon': Victorians and Fairy Brides" in *Strange and Secret Peoples* for a discussion of Victorian anthropological responses to British women's emergence from the domestic sphere into the public sphere.

his readers in the epigram of *A Portrait*—"set his mind to unknown arts, [and changed the laws of nature.]"[98]

[98] The epigram appears on the cover page in Latin and reads, "Et ignotas animum dimittit in artes. —Ovid, *Metamorphoses*, VIII, 188."

Conclusion

In this study, in addition to tracing the previously overlooked Homeric parallel between Molly and Aphrodite in *Ulysses*, I have worked against three major critical trends in Joyce studies: (1) by identifying two levels of irony—dramatic and modal—by which Joyce presents his characters at once ironically and earnestly, I have intervened in the debate over his authorial tone and stance; (2) by establishing the infinity sign of the "Penelope" episode as the rigorously structuring Aphrodisian signature of Joyce's major works from *Dubliners* to *Ulysses*, I have challenged the view of the episode as an isolated "star turn" or coda; and (3) by finding Joyce to have appropriated what he deems women's "primitive" femininity and to have labored to give it immaculate "cultural rebirth" in his art, I have discerned a more intimate link between his psychological need for female powers and his views on culture than is usually noticed.

While the first two of these paradox-generating textual properties nest within the larger paradox that their respective romantic and classicalist impulses create, the third property embeds Joyce's artistic project in the Western literary tradition more deeply than is normally perceived. Critics frequently see Joyce as having incorporated his literary and cultural predecessors into his texts only to fondly parody them so as to sweep the way clear for his version of modern progress, the chief aim of which was to grapple with the perversities—sexual and otherwise—that had brought Western culture to its violent modern decline. However, I find him engaged in a project of cultural salvage and renewal that goes beyond his ironic encyclopedic cataloguing of authors and works, and beyond his excruciating confessional for the masses. Joyce begins this project with his subtle, formally inscribed, and "disordered" evocations of the also subtly evoked Aphrodites of authors who were less celebrated in his time than say, Shakespeare or Dante. Such easily

overlooked but insistent repeated and rhythmically recursive evocations of these figures and authors disrupt his readers' mental habits of perceiving literature with traditionally received aesthetic responses and history on a unilinear timeline.

And whereas critics often draw a line around Joyce's earlier works up to *A Portrait*, viewing *Exiles* and *Ulysses* as completed during another phase of his artistic growth, and seeing *Finnegans Wake* as representing a shift away from both earlier stages, I have shown Joyce to have used the same disordered "feminine" template for his works starting at least from *Dubliners* through *Ulysses*. Though my reading of *Finnegans Wake* is incomplete, the critical consensus on and Joyce's own textual indications of its cyclical, or recursive, narrative structure strengthens my faith in my readings of just such a dynamic structure in his preceding works. Indeed, in spite of critics' tendency to explicate only correspondences of content between Joyce's earlier work and the tri-layered dream of *Finnegans Wake*—with *Dubliners* related to the level of the individual dream, *A Portrait*/*Stephen Hero* related to the social dream created by the artist, and *Ulysses* related to the dream of "mankind"—I view the hidden lemniscate structure of these earlier works as being demystified in the *Wake* (Frye 10-11).

I also regard Joyce's psychological imperative to create and repeat this looping template as rooted in a narcissistic wound suffered by boys in patrilineal cultures—the troublesome sense of loss incurred by the culturally mandated rupture of their initial identification with their mothers. This interpretation of Joyce and his mostly autobiographical characters is based on a Kohutian self-psychology model informed by anthropology.[99] I came to this psychological element of my argument only after I had completed most of my study of Joyce. That is, rather than begin by applying the theory to his works as I read them, I noticed its aptness after formulating what turned out to be my

[99] See William Beers' *Women and Sacrifice: Male Narcissism and the Psychology of Religion*.

mostly formalist readings. Conversely, most psychological interpretations of Joyce appear to begin with the application of a psychoanalytical model—be it Freudian, Jungian, Lacanian, Kristevan, etc.—to explain either his characters' psychology, his own, or some intermixture of both. As with most critical approaches to Joyce's copiously allusive and encyclopedic works, these interpreters easily find indications of their models at work in the texts, and often make compelling arguments for their significance. Yet, to paraphrase Susan Stamford Friedman on critical "forgetting," oftentimes much is lost when much is found in Joyce.

Friedman's praise of Christine Froula's distinctive, because less narrow, approach to a psychological interpretation of Joyce is well-deserved. In *Modernism's Body: Sex, Culture, and Joyce*, rather than simply apply a psychological theory to Joyce's work, Froula reconstructs the sexual dialectics that Joyce himself formulated as constituting the psychological foundation of his fiction and of Western culture itself. Once elaborated, she holds this consciously self- and patriarchy-exposing narrative system up to the light of feminist psychoanalysis. Froula rightly understands that, for Joyce, men's cultural becoming depends upon their sexualized participation in what he sees as women's ontological strength, their power to give birth. On Joyce's view, per Froula, men's enforced suppression of their original feminine identities impels men to perversely objectify and fetishize women—often with the need to masculinize them—as a way to actually mask and defend against their deeper desire to re-identify with their mothers. She sees Joyce as diagnosing rather than attempting to cure this "condition" within himself and within the culture.

Drawing on the psychological theories of Melanie Klein, Eva Feder Kittay, and Dorothy Dinnerstein, Froula examines Joyce's effort to re-identify with his mother's maternal body. In her view, he accomplishes this by annihilating her ontological status—

both as a mother to him and as a person—by denying the character, May Dedalus, any capacity for revolutionary subjectivity in the text and by giving narrative birth to her. To do this, she says, Joyce follows Stephen's sexual dialectical theory of Shakespeare's creativity as it is laid out in the library in "Scylla and Charybdis." This dialectic demands that Stephen/Joyce conjure up a feminine personage/character to "act" out the "evil temptress/unfaithful woman" role given to women by the Church and its ancient antecedents. Stephen's mother is included in this category, as are all mothers, since, because paternity can never be certain, their mere potential as sexual betrayers is as insulting as any actual betrayal.

The woman's constitutional whorishness wounds Stephen—as Ann Hathaway's wounded Shakespeare—to the point that he becomes entitled to take up the cosmically privileged vulnerability of the blameless virgin, a state forfeited by the congenitally unfaithful woman. This pure "feminine" vulnerability opens him up to an immaculate creativity, out of which he can give birth to his own mother in fiction, kill her in her nightmare form, bury her, and mother anew a dream woman with whom he can be identified as an artist. This identification is no longer troublesome for him as a man since it now entails his ontological primacy; she no longer comes before him as mother, since the existential sustenance she provides him is ultimately sourced in himself. For Shakespeare, the nightmare woman Stephen alludes to is the rapacious Venus in *Venus and Adonis*, the bard's literary reincarnation of his older, predatory wife. His dream woman takes the form of any of the lovely daughters "born" in the late plays: Marina in *Pericles*, Perdita in *A Winter's Tale*, and Miranda in *The Tempest*. For Stephen, in Froula's view, it is ultimately Molly Bloom.

In her thorough and complex interpretation of Joyce's obsession to recover his lost identification with his mother, Froula shows him, through his male characters'

development, appropriating maternal femininity—indeed, sacrificing the personhood of the women he actually lived with and upon whom he based his female characters (78). She finds *A Portrait* to be an initiation narrative in which Stephen/Joyce inducts himself into the male-only society of artists at the expense of his mother's and E.C.'s subjectivity; the narrative birth he gives to the unreal bird girl is the sign of his new maternal artist's identity (55-72). In *Ulysses*, Froula finds Stephen/Joyce to be in a quest romance, the goal of which is to declare woman the whore that Joyce and patriarchal culture need her to be at the same time that he begets her through his art in "Penelope"—all the while critiquing the system that makes her a whore (159). Froula's reading is strengthened, indeed authorized, by her inability to ignore the novel's originally subtitled title: *Ulysses, or His Whore of a Mother*.

Froula emphasizes that Joyce distinguishes his/Stephen's process from Shakespeare's by virtue of his, Joyce's, self-consciousness of going through the process while at the same time critiquing it as perverse. She says of the Joycean artist:

> [He] does not, then, turn to symbolic creation to compensate for an actual wound; he asks—only apparently masochistically—to be wounded at the hands of a nightmare woman such as his theory prescribes so that he might awaken to fiction's dream. He seeks a wound/womb of his own for the sake of an art he loves more that the wider possibilities of history, more than truth, more than life—so much more that he consciously sacrifices the actual world to give birth to himself-as-world. As Stephen says of Shakespeare, the wounded bard destroys the historical world to become 'All in all.' . . . The economy of [Joyce's] heaven sacrifices the historical world and the real woman (112).

In Joyce's system, according to Froula, the fact that Shakespeare and the other men of genius in Western literary history went through this process unselfconsciously is what distinguishes them from the ultra self-conscious modernist Joyce. Reading Joyce's literary project in this way, Froula joins the critics who see Joyce as attempting to surpass or suppress his literary forefathers by ironically enshrining them—and thus containing them—in his revolutionary modernist self-narratives.

In spite of her trenchant insights into Joyce's artistic process, insights generated mostly from close readings of Joyce's own texts, Froula "forgets" to factor Stephen's aesthetic theory in *A Portrait* into her analysis. Omitting this component of the Joycean artistic program, with its emphasis on form and structure, Froula joins most other critics in their almost exclusive focus on correspondences of content within and across texts. Thus does she miss the earnest and generative effort Joyce makes through his chiasmatically structuring modal irony to cure the historical malaise brought about by the Western sexual dialectics he theorizes. As a result, she either cannot recognize the moments of lyrical repose to which Joyce brings his artist-heroes in his effort to offer the same to his modern readers, or she is forced into fitting such moments into her analysis with overly complicated argumentation. Yet and still, her perception of Joyce's desperate need to reclaim his feminine self by subduing women's selves is stunningly clear.

Froula's conclusion that Joyce works to efface his literary predecessors—in fact, to annihilate the historical world in exchange for his narcissistic victory over the maternal body—also misses the fact that in figuring Molly Bloom as a remembering, menstruating goddess-woman, he situates her as an emblem of the modern period looking back over history. (Pun intended, no doubt). Though her history traces thrills and vanities, disappointments and satisfactions, trivialities and wisdom, the developmental arc it follows from self-absorption to care for another to archetypal generativity ultimately effects a self-conscious psychological, narratological, and cultural return to the Edenic beginnings symbolized by Howth Head; the fabled mountain—Froula reminds us that its folk status as the head of a range forming the ancient Irish hero Finn McCool's body is writ large in *Finnegans Wake* as a symbol of the mind of Western man—is in view from the Martello Tower at the beginning of the novel and in Molly's memory at its end (231, Frye 8).

As Molly looks back at her own past, at the past of *Ulysses*, and subtextually, at the history of Western culture, she embodies a developmental transformation from self-absorbed to expansive goddess; thus, she stands as both Aphrodite Kallipyge, the goddess looking back at her own beauty and Aphrodite Kataskopia, the goddess looking down protectively from great heights.(insert footnote on EB) As she gazes back over the novel she can see herself repeatedly evoked, or rather see Joyce's ironic and earnest re-evocations of her re-evocations in literature from Homer to Pater. Her crescendo-ing return to Howth constitutes her recapture of her virginity and grants renewal to the old woman she remembers and fears becoming in "Penelope"; the cultural valence of this renewal is clear in that Joyce has positioned an "old gummy granny" in "Telemachus" to represent Ireland and to be in need of the kind of liberation Molly's rebirth offers.[100]

This view of Molly comports with my instinct to extend Giambattista Vico's major influence on Joyce back from *Finnegans Wake* to Joyce's earlier works. Indeed, my reading of Joyce's works from *Dubliners* to *Ulysses* as chiasmatically structured to enact and make available a renewed and liberating "primitive" epistemology for moderns lines up with Vico's conception of the mutability of human nature as he explained it in the Scienza Nuovo. In an article entitled "Vico and Aesthetic Historicism," Erich Auerbach, making reference to Joyce's interest in Vico, discusses Vico's "theory of cognition" and his notion of "historical perspective," ideas germane to my view of Joyce's pre-Wakian literary project. According to Auerbach, Vico believed that the

> entire development of human history, as made by men, is potentially contained in the human mind, and may therefore, by a process of research and re-evocation, be understood by men. The re-evocation is not only analytic; it has to be synthetic, as an understanding of every historical stage as an integral whole, of its genius, a genius pervading all human activities and expression of the period concerned . . . . Vico created and passionately maintained the concept of the historical nature of

[100] Aphrodite's woolcomber disguise at the Trojan ramparts is suggested by this evocation of the crone aspect of the goddess.

> men. He identified human history and human nature, he conceived human nature as a function of history. [Because] in each period the institutions are in full accordance with the human nature of the period[,] the distinction between human nature and human history disappears (Auerbach 117-118)

Vico's belief in the power of myth and poetry to re-evoke historical stages necessarily involved recommending literary forms aimed at shaping history and undoing the harmful institutions and forms that had emerged by imaginatively revisiting the ones that were beneficial. To Vico, the original poetic state of humanity emerged in the most rudimentary stage of human development, one in which the strongest people were ruled by a "magic formalism" by which they appealed to animistic gods they believed kept them safe from the hostility of nature. Vico described this austere "primitive" state as a "severe poem" (114).

While Joyce did not advocate for the "narrow-minded virtue" and the "cruel discipline" that Vico attributed to this type of poetical "primitive" epistemology, he does seem to want to give modern readers access to an earlier age with more "primitive" goddesses. This effort might imply Joyce's agreement with Vico that once less poetic people challenged the original "poet-giants" by demanding political equality, the world was thrust into its unending cycles of discord, violence, and perversion. Indeed, it could be Joyce's rationale for, on the one hand, taking up the focus of his revered Ibsen on the "natural" element of his female characters while, on the other, dropping Ibsen's emphasis on their social and political liberation.[101] In this light, Joyce appears to amend (and sexualize) Vico and call instead for a "broad-minded" virtue and a "gentle" discipline,

[101] Having been a folklorist early in his career, Ibsen drew from a repertoire of "primitive" folk images, especially of swan maidens and mermaids (and mermen) to create his "culture-resisting," liberated female characters. In *A Doll's House*, Nora Helmer follows the swan maiden's trajectory from her unhappy domestic "captivity" to her discovery of her "majic" liberating dress, to her open-ended flight from her husband and children. Ibsen underscores this folktale-inspired plotline by means of Nora's husband, Torvald's repeatedly using the names of birds as terms of endearment for her. For an analysis of Ibsen's use of this folktale type, see Barbara Fass Leavy's *In Search of the Swan Maiden*.

since both might at once make men keep men from reverting to old habits and keep women from becoming new.

If Joyce was so motivated, his call for "primitive" sexuality and an abandonment of historical time is his ultimate response to the ideological feminists he knew at university, especially Frances Skeffington. Their belief that mostly celibate marriage was crucial to women's equality was couched in a passive and, to Joyce, hypocritical and unthinking, acceptance of the oppressive institutional structures of Edwardian Britain. By subtly re-evoking "primitive" goddesses as they have periodically appeared in the cultural dream of humanity through the ages, Joyce constructs a timeless poem meant to bypass such conflicted ideals and allegiances; by constructing fluid texts that act on the subtlest levels of the mind, he works to alter the human nature that ultimately is human history. And though he is ultimately unable to overcome the patriarchal resentment of women's sexual power and ontological priority as mothers, the poem he writes is meant to re-orient the patriarchy away from its long history of violently acting from that resentment. Indeed, his poem's message seems to be that if we can see that love abides in our minds, love can abide in our lives.

Works Cited by Chapter

INTRODUCTION

Adams, Robert. *Surface and Symbol: The Consistency of James Joyce's* "Ulysses." New York: Oxford University Press, 1962.

Attridge, Derek. "Molly's Flow: The Writing of 'Penelope' and the Question of Women's Language," *Modern Fiction Studies*, 35:3 (1989: Autumn): 543-565.

Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature.* Princeton: Princeton University Press, 1953.

Blackmur, R.P. "The Jew in Search of a Son," *Virginia Quarterly Review*, 24:1 (1948: Winter) 96-116.

Budgen, Frank. *James Joyce and the Making of* 'Ulysses.' New York: Harrison Smith and Robert Haas, 1934.

Carpentier, Martha Celeste. "Eleusinian Archetype and Ritual in 'Eumaeus' and 'Ithaca.' *James Joyce Quarterly*, 28:1 (1990 Fall): 221-238.

Cixous, Helene. "The Laugh of the Medusa." *New French Feminisms: An Anthology.* Eds. Elaine Marks and Isabelle de Courtivron. Brighton: Harvester, 1981: 245-264.

Ellmann, Richard. *The Consciousness of Joyce.* Toronto: Oxford University Press, 1977.

Friedman, Susan Stamford. "Reading Joyce: Icon of Modernity?" *Joycean Cultures/Culturing Joyces.* Eds. Vincent Cheng, Kimberly Devlin & Margot Norris. Newark: University of Delaware Press, 1998.

Grahn, Judy. *Blood, Bread, and Roses: How Menstruation Created the World.* Boston: Beacon Press, 1993.

Gilbert, Sandra M., and Susan Gubar. "Sexual Linguistics: Gender, Language, Sexuality." *New Literary History*, 16 (1985): 515-543.

Gilbert, Stuart. *James Joyce's* "Ulysses." New York: Alfred A. Knopf, 1952.

Henke, Suzette. *James Joyce and the Politics of Desire.* New York & London: Routledge, 1990.

Joyce, James. *Ulysses.* Ed. Hans Walter Gabler. New York: Vintage Books/Random House, 1986.

---*A Portrait of the Artist as a Young Man.* Ed. Chester G. Anderson. New York: Viking Press, Inc., 1968.

---*Letters of James Joyce.* Vol. I. Ed. Stuart Gilbert. NewYork: Viking Press, 1965. Vols. II and III, Ed. Richard Ellmann. New York: Viking Press, 1966.

Kenner, Hugh. *Dublin's Joyce*. London: Chatto & Windus, 1955.

---*Joyce's Voices*. Berkeley: University of California Press, 1978.

Levin, Harry. *James Joyce: A Critical Introduction*. Norfolk, CT: New Directions Books, 1941.

McCormick, Kathleen. "Reproducing Molly Bloom: A Revisionist History of the Reception of 'Penelope,' 1922-1970." *Molly Blooms: A Polylogue on 'Penelope' and Cultural Studies.* Ed. Richard Pearce. Madison & London: The University of Wisconsin Press, 1994.

Norris, Margot. "Introduction: Joyce's 'Mamafesta': Mater and Material, Text and Textile." *Gender in Joyce*. Eds. Jolanta Wawrzycka & Marlena Corcoran. Gainesville: University of Florida Press, 1997.

O'Brien, Darcy. *The Conscience of James Joyce*. Princeton: Princeton University Press, 1968.

Richardson, Robert. "Molly's Last Words: 'O, Rocks! Tell Us in Plain Words.'" *Twentieth Century Literature*, 1967 Jan; Vol. 12, No. 4, 177-185.

Roos, Bonnie. "Refining the Artist into Existence: Pygmalion's Statue, Stephen's Villanelle and the Venus of Praxiteles." *Comparative Literature Studies*, Vol. 38.2 (2001): 95-117.

Rossman, Charles. "Stephen Dedalus' Villanelle." *James Joyce Quarterly*, Vol. 12 (Spring 1975): 281-293.

Scholes, Robert. "Stephen Dedalus, Poet or Esthete?" *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: The Viking Press, 1964.

---*Sentimental Jimmy*. University of Tulsa. Tulsa, Oklahoma. June 2003. Keynote address to *Post-Industrial Joyce* conference.

Scott, Bonnie Kime. *Joyce and Feminism*. Bloomington, IN: Indiana University Press, 1984.

---"A Joyce of One's Own: Following the Lead of Woolf, West, and Barnes." *Rereading Modernism: New Directions in Feminist Criticism*. Ed. Lisa Rado. New York & London: Garland Publishing, Inc., 1994.

Tindall, William. *James Joyce: His Way of Interpreting the Modern World*. New York: Charles Scribner's Sons, 1950.

West, Rebecca. *The Strange Necessity*. London: The Garden City Press Limited, 1928.

Woolf, Virginia. *A Writer's Diary: Being Extracts from the Diary of Virginia Woolf*. Ed. Leonard Woolf. New York: Harcourt, Brace and Company, 1953.

Zuntz, Gunther. *Persephone: Three Essays on Religion and Thought in Magna Graecia.* Oxford: The Clarendon Press, 1971.

CHAPTER ONE

Arkins, Brian. *Greek and Roman Themes in Joyce*. Lewiston, New York: The Edwin Mellen Press, Ltd., 1999.

Atchity, Kenneth and E.J.W. Barber. "Greek Princes and Aegean Princesses: The Role of Women in the Homeric Poems." *Critical Essays on Homer*. Eds. Kenneth Atchity, Ron Hogart, and Doug Price. Boston: G.K. Hall, 1987. (15-36).

Barber, Elizabeth Wayland. *Women's Work: the First 20,000 Years—Women, Cloth, and Society in Early Times*. New York; London: W. W. Norton & Company, 1994.

—*Prehistoric textiles: the development of cloth in the Neolithic and Bronze Ages with special reference to the Aegean*. Princeton: Princeton University Press, 1991.

Boedeker, Deborah Dickmann. *Aphrodite's Entry into Greek Epic*. Leiden: E.J. Brill, 1974.

Cook, Erwin. *The Odyssey in Athens: Myths of Cultural Origins*. Ithaca and London: Cornell University Press, 1995.

— "Agamemnon's Test of the Army in 'Iliad Book 2' and the Function of Homeric *Akhos*." *American Journal of Philology*. Volume 124. 2 (Summer 2003): 165-198.

Friedrich, Paul. *The Meaning of Aphrodite*. Chicago: The University of Chicago Press, 1978.

Herodotus. *The Histories*. Trans. Robin Waterfield. Oxford; New York: Oxford University Press, 1998.

Hesiod, "The Homeric Hymn to Aphrodite." *Homeric Hymns and Homerica*. Trans. Hugh G. Evelyn-White, M.A.. London: William Heinemann, Ltd., 1977.

Homer, *The Iliad*. Trans. Samuel Butler. New York and Bombay: Longmans, Green, and Co., 1898.

—*The Odyssey*. Trans. Robert Fitzgerald. New York: Farrar, Strauss, and Giroux, 1998.

Joyce, James. *Ulysses*. Ed. Hans Walter Gabler. New York: Vintage Books/Random House, 1986.

—*A Portrait of the Artist as a Young Man*. Ed. Chester G. Anderson. New York: Viking Press, Inc., 1968.

Schork, R.J. *Greek and Hellenic Culture in Joyce*. Gainesville, Florida: University Press of Florida, 1998.

Wagner-Hasel, Beate. "The graces and color weaving." *Women's Dress in the Ancient Greek World*. Ed. Lloyd Llewellyn-Jones. London: Duckworth; Swansea: Classical Press of Wales, 2002. (17-32).

Weiner, Annette, B. *Inalienable Possessions: The Paradox of Keeping-While-Giving.* Berkeley: University of California Press, 1992.

CHAPTER TWO

Albert, Georgia. "Understanding Irony: Three Essays on Friedrich Schlegel." *MLN* 108 (5) (December 1993): 825-848.

Ali, Muhsin Jassim. *Scheherazade in England: A Study of Nineteenth-Century English Criticism of the Arabian Nights*. Washington, D.C.: Three Continents Press, 1981.

Burton, Richard, F. *The Book of The Thousand Nights and a Night: A Plain and Literal Translation of the Arabian Nights Entertainments Made and Annotated by Richard F. Burton*. New York: The Heritage Press, 1962.

Costello, Peter. *James Joyce: The Years of Growth, 1882-1915*. New York: Pantheon Books, 1992.

de Petris, Carla. "The Shade of Shelley: From 'Prometheus' to 'Ulysses*.'" Literary Interrelations: Ireland, England and the World, Vol. Two*. Eds. Wolfgang Zach and Heinz Kosok. Tubingen: Gunter Narr Verlag, 1987: 283-292.

Ellmann, Richard. "Why Molly Bloom Menstruates." *Joyce: A Collection of Critical Essays*. Ed. William M. Chace. Englewood, N.J.: Prentice-Hall, 1974: 102-112.

Ghazoul, Ferial Jabouri. *The Arabian Nights: A Structural Analysis*. Cairo: Cairo Associated Institution for the Study and Presentation of Arab Cultural Values, 1980.

Gifford, Don. "Ulysses" *Annotated: Notes for James Joyce's* "Ulysses." Berkeley: University of California Press, 1988.

Joyce, James. *Ulysses*. New York: Random House, 1986.

--- *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: The Viking Press, 1968.

---*Dubliners*. New York: Penguin Books, 1993.

---*Finnegans Wake*, New York: Penguin Books, 1999.

Maas, A.J. "The Name of Mary." *The Catholic Encyclopedia. Vol. XV*. New York: Robert Appleton Company, 2003. (www.newadvent.org/cathen/15464a.htm.)

Menninghaus, Winfried. *In Praise of Nonsense: Kant and Bluebeard*. Stanford: Stanford University Press, 1999.

Naddaf, Sandra. *Arabesque: Narrative Structure and the Aesthetics of Repetition in the 1001 Nights*. Evanston, IL: Northwestern University Press, 1991.

Newman, John Henry. *Meditations and Devotions of the Late Cardinal Newman*. New York: Longmans, Green, and Co., 1893.

Peake, C.H. *James Joyce: The Citizen and the Artist*. Stanford: Stanford University Press, 1977.

Säflund, Gösta. *Aphrodite Kallipygos*. Stockholm Studies in Classical Archeology. Stockholm: Almquist & Wiskell, 1963.

Shelley, Percy. "Prometheus Unbound: A Lyrical Drama in Four Acts." *Percy Bysshe Shelley: The Major Works, including poetry, prose, and drama*. Eds. Zachary Leader and Michael O'Neill. Oxford: Oxford University Press, 2003: 229-313.

---"A Defence of Poetry." *Percy Bysshe Shelley: The Major Works, including poetry, prose, and drama*. Eds. Zachary Leader and Michael O'Neill. Oxford: Oxford University Press, 2003: 674-701.

Verstraete, Ginette. *Fragments of the Feminine Sublime in Friedrich Schlegel and James Joyce*. Albany: State University of New York Press, 1998.

Walker, Barbara G. *The Woman's Encyclopedia of Myths and Secrets*. San Francisco: Harper San Francisco, A Division of Harper Collins Publishers, 1983.

Webb, Timothy. "'Planetary Music': James Joyce and the Romantic Example." *James Joyce and Modern Literature*. Eds. W.J. McCormack and Alistair Stead. London: Routledge, 1982: 30-55.

Wolkstein, Diane and Kramer, Samuel Noah. *Inanna, Queen of Heaven and Earth: Her Stories and Hymns from Sumer*. New York: Harper & Row, Publishers, 1983.

CHAPTER THREE

Apuleius, Lucius. *Book Eleven, Chapter Forty-Seven, The Golden Ass*. Trans. William Adlington.1566. Privately Printed, 1924.

Brinkerhoff, Dericksen. Hellenistic Statues of Aphrodite : Studies in the history of their stylistic development. New York: Garland Publishing, 1978.

Bulwer-Lytton, Edward. *The Lady of Lyons and Other Plays* by Lord Lytton. London: The Walter Scott Publishing Company, Ltd., 1890.

De Banville, Theodore. *Une Petite Traite de Poésie Francaise.* Paris: A. Lemerre, 1891.

De L. Ryals, Clyde. "The Concept of Becoming in 'Marius the Epicurean.'" *Nineteenth Century Literature*, Vol. 43, No. 2 (September, 1988): 157-174.

DeLaura, David. *Hebrew and Hellene in Victorian England: Newman, Arnold, and Pater.* Austin and London: University of Texas Press, 1969.

Gifford, Don. "Ulysses" *Annotated: Notes for James Joyce's* "Ulysses." Berkeley: University of California Press, 1988.

Joyce, James. *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: The Viking Press, 1968.

---*Ulysses*. New York: Random House, 1986.

---*Dubliners*. New York: Penguin, 1993.

---*The Critical Writings*. Eds. Ellsworth Mason and Richard Ellmann. New York: The Viking Press, 1964.

---*Stephen Hero*. Ed. Theodore Spencer, with additional material edited by

John J. Slocum and Herbert Cahoon. New York: New Directions, 1959.

Keefe, Robert and Janice. *Walter Pater and the Gods of Disorder*. Athens, Ohio: Ohio University Press, 1988.

Newman, John Henry. *Meditation and Devotions of the Late Cardinal Newman*. New York: Longmans, Green, and Co., 1893.

Ostermark-Johansen, Lene. "Serpentine Rivers and Serpentine Thought: Flux and Movement in Walter Pater's Leonardo Essay," *Victorian Literature and Culture,* (2002): 455-482.

Pater, Walter. "Marius the Epicurean, his Sensations and Ideas." 1885, *Walter Pater, Selected Works*. New York: Duell, Sloan, and Pearce, 1948.

---*The Renaissance*. New York: Boni and Liveright, 1919.

---*Greek Studies*. London: MacMillan & Co., Limited, 1910.

Pervigilium Veneris. Rome: First Century A.D. 2 April, 2006 <http://www2.hn.psu.edu/Faculty/KKemmerer/poets/parnell/venus.htm>.

Potolsky, Matthew. "Fear of Falling: Walter Pater's 'Marius the Epicurean' as a Dangerous Influence." *English Literary History*, Vol. 65. No. 3 (Fall, 1998): 701-721.

Preminger, Alex and Brogan, T. V. F., Eds. *The New Princeton Encyclopedia of Poetry and Poetics*. New York: MJF Books, 1993.

Project Gutenberg Literary Archive Foundation. *Project Gutenberg*. 3 May, 2007 <http://www.gutenberg.org/files/10133/10133-8.txt>.

Roos, Bonnie. "Refining the Artist into Existence: Pygmalion's Statue, Stephen's Villanelle and the Venus of Praxiteles." *Comparative Literature Studies*, Vol. 38.2 (2001): 95-117.

Rossman, Charles. "Stephen Dedalus' Villanelle." *James Joyce Quarterly,* Vol. 12 (Spring 1975): 281-293.

Scholes, Robert. "Stephen Dedalus, Poet or Esthete?" *A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: The Viking Press, 1964.

Vogeler, Martha Salmon. "The Religious Meaning of 'Marius the Epicurean.'" *Nineteenth Century Fiction*, Vol. 19, No. 3 (December, 1964): 287-299.

Weir David. *Decadence and the Making of Modernism*. Amherst: University of Massachusetts Press. 1995.

CHAPTER FOUR

Benner, Jeff A. "Reconstruction of the Ancient Hebrew Alphabet," *Ancient Hebrew Research Center*. 3 May, 2007 <http://www.ancient-hebrew.org/4_alphabet_01.html>.

Encyclopædia Britannica, 11th ed., s.v. "Aphrodite," 1910-11.

Friedrich, Paul. *The Meaning of Aphrodite*. Chicago and London: The University of Chicago Press, 1978.

Gifford, Don. "Ulysses" *Annotated: Notes for James Joyce's* "Ulysses." Berkeley: University of California Press, 1988.

Greene, E.A. *Saints and their Symbols: A Companion in the Churches and Picture Galleries of Europe*. London: Whittaker and Company, 1913.

Havelock, Christine Mitchell. *The Aphrodite of Knidos and Her Successors: A Historical Review of the Female Nude in Greek Art*. Ann Arbor, MI: The University of Michigan Press, 1995.

Joyce, James. *Ulysses*. New York: Random House, 1986.

---*A Portrait of the Artist as a Young Man: Text, Criticism, and Notes*. Ed. Chester G. Anderson. New York: The Viking Press, 1968.

---*Dubliners*. New York: Penguin Books, 1993.

---*Finnegans Wake*, New York: Penguin Books, 1999.

Keefe, Robert and Janice. *Walter Pater and the Gods of Disorder*. Athens, Ohio: Ohio University Press, 1988.

Kramer, Edna, E. *The Nature and Growth of Modern Mathematics*. Princeton: Princeton University Press, 1981.

Levy-Bruhl, Lucien. *How Natives Think, with a new Introduction by C. Scott Littleton*. Trans. Lilian A. Clare. Princeton: Princeton University Press, 1985.

Livingston, Michael. "'Dividends and Divisors Ever Diminishing': Joyce's Use of Mathematics in 'Ithaca.'" *James Joyce Quarterly*, Vol. 41, No. 3 (Spring 2006): 441-454.

Maddox, Brenda. *Nora: The Real Life of Molly Bloom*. Boston: Houghton Mifflin Company, 1988.

Mottolese, William, C. "'Wandering Rocks' as Ethnography? Or Ethnography on the Rocks." *James Joyce Quarterly*, Vol. 39, No. 2 (Winter 2002): 251-274.

Neumann, Erich. *The Great Mother.* Trans. Ralph Manheim. Bollingen Series XLVII. Princeton: Princeton University Press, 1974.

Norton, Rictor. "Johann Joachim Winckelmann." *Gay History and Literature, Essays by Norton Rictor: The Great Queens of History*. 30 December 2000. (http://www.infopt.demon.co.uk/winckelm.htm).

Pater, Walter. *Greek Studies: A Series of Essays*. London: Macmillan and Co., Limited, 1910.

Porter, Josias, L. *The Giant Cities of Bashan and Syria's Holy Places*. London and New York: T. Nelson, 1865,

Silver, Carole, G. *Strange and Secret Peoples: Fairies and Victorian Consciousness*. New York and Oxford: Oxford University Press, 1999.

Spencer, Herbert. *The Study of Sociology*. New York and London: D. Appleton and Company, 1910.

Spurr, David. *Joyce and the Scene of Modernity*. Gainesville, FL: University of Florida Press, 2002.

Stocking, George. *Victorian Anthropology*. New York: The Free Press, a Division of Macmillan, Inc., 1987.

Turner, Frank, M. *The Greek Heritage in Victorian Britain*. New Haven and London: Yale University Press, 1981.

Watkins, Calvin. *The American Heritage Dictionary of Indo-European Roots*. Boston and New York: Houghton Mifflin Company, 2000.

Wikipedia. *Hilbert's Paradox of the Grand Hotel*. 2 April, 2006. <http://en.wikipedia.org/wiki/Hilbert%27s_paradox_of_the_Grand_Hotel>.

--- Alpha and Omega (Christianity). 3 May, 2007. <http://en.wikipedia.org/wiki/Alpha_and_Omega>.

CONCLUSION

Auerbach, Erich. "Vico and Aesthetic Historism." *The Journal of Aesthetics and Art Criticism*, Vol. 8, No. 2 (Dec., 1949), pp. 110-118.

Beers, William. *Women and Sacrifice: Male Narcissism and the Psychology of Religion*. Detroit: Wayne State University Press, 1992.

Fass Leavy, Barbara. *In Search of the Swan Maiden: A Narrative on Folklore and Gender*. New York: New York University Press, 1994.

Froula, Christine. *Modernism's Body: Sex, Culture, and Joyce*. New York: Columbia University Press, 1996.

Frye, Northrup. "Cycle and Apocalypse in 'Finnegans Wake.'" *Vico and Joyce*. Ed. Donald Phillip Verene. New York: State University of New York, 1987.

Vita

Jacqueline Kay Thomas was born in Coffeyville, Kansas on July 19, 1960, the daughter of Jaynee Leona Bebout Thomas and Leonard Earl Thomas. After graduating from high school in 1978—having attended John Jay High School in San Antonio, Texas and Sidney High School in Sidney, Iowa,—she entered Southwest Texas University in San Marcos, Texas in January of 1979. She transferred to the University of Texas at Austin in September of 1980 where she earned her Bachelor of Arts degree in history in May of 1984. In May of 1985, she earned her Teacher's Certificate in French and history from the School of Education at the University of Texas at Austin. She lived in Paris, France the following year and returned to Texas to teach high school- and middle school French and middle school history. In August of 1998 she entered the Graduate School of the University of Texas at Austin to study English literature. Her article entitled, "The Swan Maiden's Flight Over Time: Rituals, Fairy Tales, and Matriarchy" was published in 2005 by Palgrave in a collection of essays edited by Andrew Shail and Gillian Howie entitled *Menstruation: A Cultural History*.

Permanent address: 4310 Bellvue Avenue, Austin, Texas 78756

This dissertation was typed by the author.